

MAGAZINE OF ART



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19th Century American Paintings

DAVID G. BLYTHE

1815-1865



Oil painting on canvas, 20" x 24", signed "Blythe"

"PITTSBURGH PIETY"

\$1,600.00

THE JANUARY ISSUE OF *PANORAMA* WILL CONTAIN AN ILLUSTRATED ARTICLE ON
BLYTHE

By JOHN O'CONNOR

Assistant Director of the Department of Fine Arts,
CARNEGIE INSTITUTE

HARRY SHAW NEWMAN GALLERY
AMERICAN PAINTINGS

150 LEXINGTON AVENUE AT 30TH STREET (The Old Print Shop)

New York, N. Y.

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MAGAZINE OF ART

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JOHN D. MORSE, *Editor*

LIBBY TANNENBAUM, *Assistant Editor*

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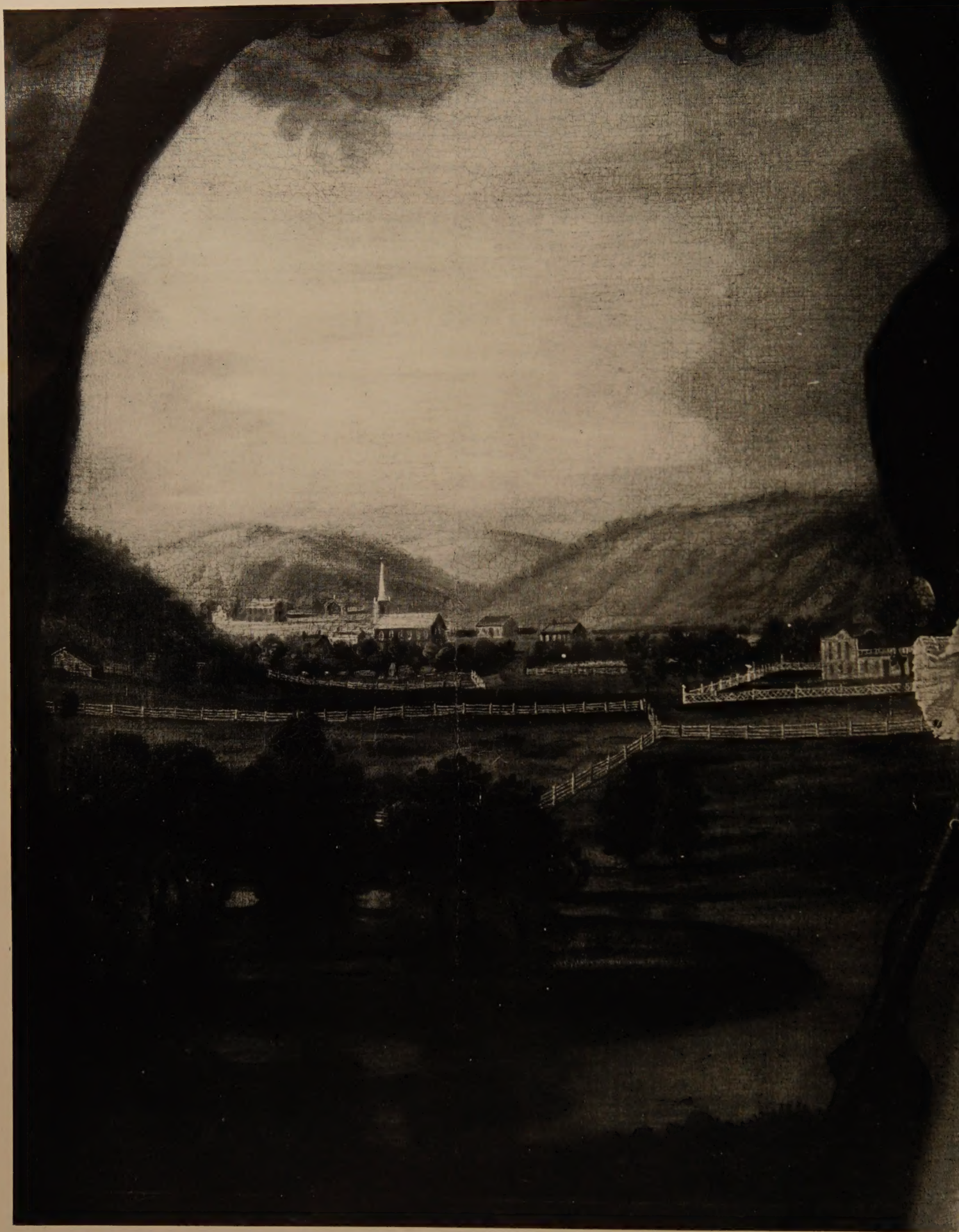
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Ralph Earl: *View of New Milford, Conn., 1789*, oil on canvas, about 40 x 28 inches (Detail from the portrait of DANIEL BOARDMAN the collection of Mrs. W. Murray Crane). "These landscape glimpses were not just topographical, they had air and space and changing light, and were filled with the true landscapist's feeling for nature. The importance that Earl sometimes gave them is shown in the portrait of Daniel Boardman, who obligingly stands aside to allow a view of his native village."



Ralph Earl: LANDSCAPE NEAR SHARON, c. 1796, oil 34 $\frac{5}{8}$ x 72 $\frac{1}{2}$. Possibly the Connecticut home of Judge and Mrs. Judson Canfield.

RALPH EARL

LLOYD GOODRICH

UNTIL recent years Ralph Earl was one of the least known of early American painters. A provincial Connecticut portraitist instead of a cosmopolitan like Gilbert Stuart, continuously active in America for only fifteen years, and dying at fifty, he achieved only local fame. That he was not a model character (he drank, he deserted a wife in America and married another in England, only to desert her in turn, and he died of alcoholism) did not help his reputation. William Dunlap in 1834 dismissed him with: "He had considerable merit—a breadth of light and shadow—facility of handling, and truth in likeness, but he prevented improvement and destroyed himself by habitual intemperance." Later historians gave him only a few lines or did not mention him. It remained for modern research to reconstruct his work and establish him as one of our most gifted 18th-century painters.

Not until 1935, when the Yale Gallery of Fine Arts and the Litchfield Historical Society held the first exhibitions of his Connecticut pictures, was there an opportunity to revalue Earl. Recently the Whitney Museum of American Art and the Worcester Art Museum staged a larger exhibition, containing forty-nine of his one hundred and thirty or so known works, and covering his entire career, including his English period. The occasion was the forthcoming publication of William Sawitzky's book on Earl, the fruit of years of the thorough, accurate study that has given this scholar his outstanding position in the early American field. Mr. Sawitzky's assistance in selecting the pictures and writing the catalogue assured the scholarly completeness of the exhibition.

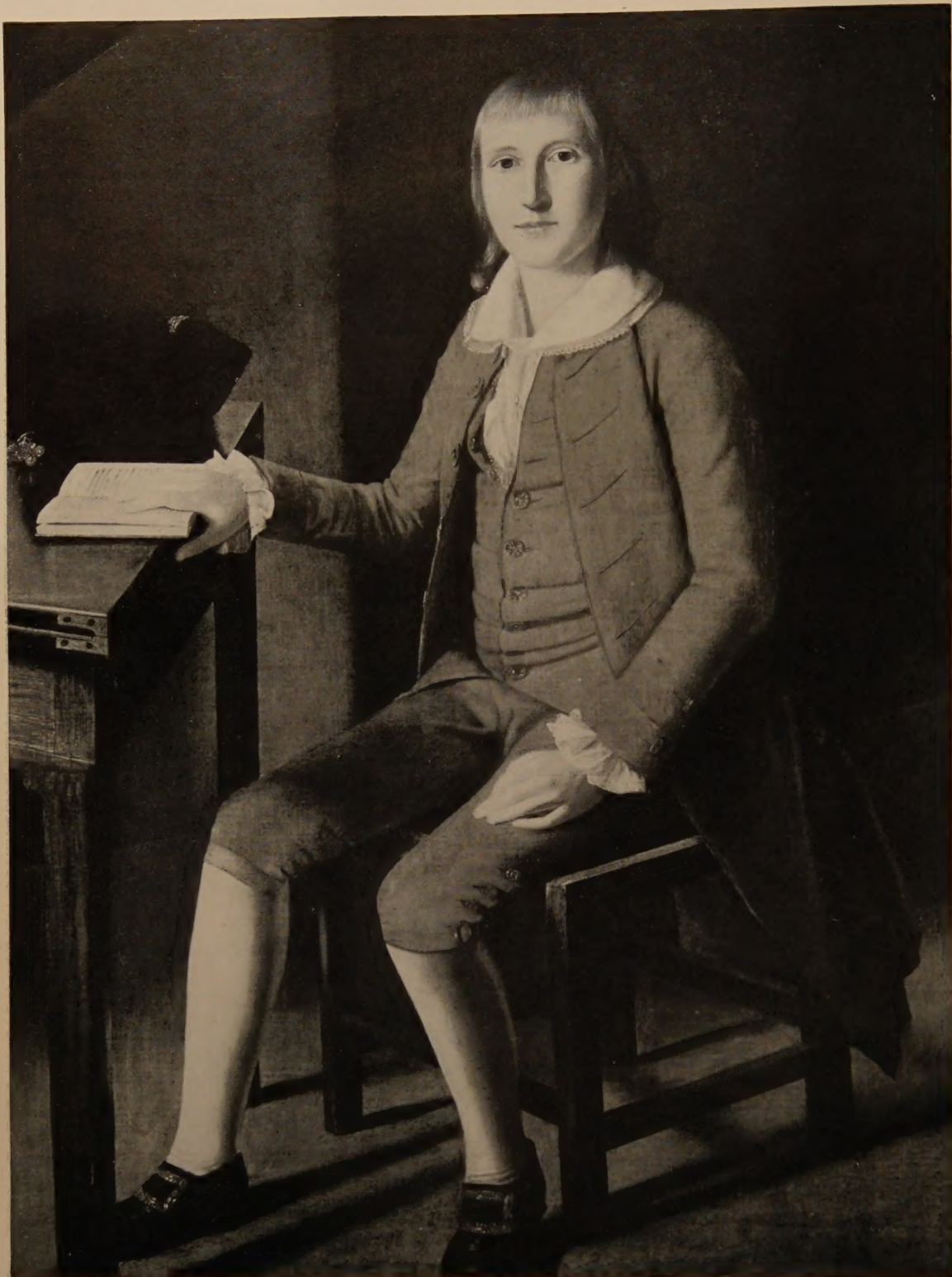
The known facts of Earl's life are meagre. Mr. Sawitzky's book will add to them, but we will never know as much about him as about his more popular contemporaries. He was born in Worcester County, Massachusetts, in 1751. Of his early years and training little is known. He was working in New Haven in 1775, when he and the engraver Amos Doolittle visited the scenes of the recent battles of Lexington and Con-

cord, and Earl sketched four battle pictures which Doolittle engraved—among the earliest American historical subjects.

There is evidence that Earl painted little in America in the 1770's. Only two portraits of this period are known, both ascribed on stylistic grounds. The portrait of Roger Sherman looks like the work of one who had had little training and seen few paintings. The ex-shoemaker, lawyer and signer of the Declaration of Independence sits awkwardly in an unupholstered chair in a bare room, a looped curtain the only attempt at the elegant decor that Copley and other professionals lavished on their subjects. The painter's whole aim has been character, in face, body, hands—an aim as austere as that of Eakins. The style is gauche and labored, but impressive in its utter sincerity and its powerful realization of the sitter's physical existence. The figure has mass and weight, and the color, deep and rich within a restricted harmony of browns and black, marks Earl as a born colorist. In genuine originality Earl never surpassed this youthful work.

In the spring of 1778, when not quite twenty-seven, Earl sailed for England, where he spent seven years. Here again biographical facts are few. He painted in London and the counties, he showed four portraits at the Royal Academy from 1783 to 1785, and he probably studied with Benjamin West. So far only nine English pictures have been found. Doubtless others now classed as provincial English work will eventually come to light.

The earliest known English portraits, the delightful pair of the Carpenter children, are almost as naïve in style as the Sherman portrait, but with an added refinement that may reflect English influence. The boy's portrait is especially engaging, with the gaucheness, angularity and unconscious distortions, and at the same time the instinctive sense of form, of the gifted primitive. The emphasis is on fundamentals of form, space and decorative values rather than on imitation of appearances. The picture is finely designed in three dimensions, and



Earl: WILLIAM CARPENTER 1779, oil, 47½ x 35. Worcester Art Museum. One of the earliest known of the portraits painted in England. "With its fine austerity, this portrait is an example of pure primitive style at its best."

its color—grays and browns setting off the delicate blond head and vermilion suit—has a severe justness. With its fine austerity, it is an example of pure primitive style at its best.

But such innocence could not last long. The English portrait school was then at its most brilliant, with Reynolds, Gainsborough and Romney all in their prime. No green young American could remain untouched by such sophistication. Earl's next known English works, dated four years later than the Carpenter portraits, prove that in the interval he had discovered the masters of British portraiture and in emulating them had lost most of his naïve virtues. His earlier concentration on form and design, his direct unmannered craftsmanship, were replaced by the visual naturalism of the English school, with its emphasis on appearances, effects of light and shadow, and brilliant brushwork. But compared to Reynolds or Romney

his relative unsophistication was still apparent. His handling was broader and looser than before, but it did not approach the brilliance of the great English virtuosi of the brush. By comparison his style was lacking in richness of chiaroscuro and atmosphere, his drawing often defective from the standpoint of academic correctness. His English portraits seemed the work of an honest and moderately skilled follower of Reynolds. From a primitive he had turned into a provincial.

His work of the first few years after his return to America (in 1785, when he was thirty-four) still retained the English influence. But this pseudo-sophistication was only skin-deep. Within three or four years he had sloughed it off and reverted to his old Yankee self. Compare his English *Gentleman with a Gun and Two Dogs* to his portrait of Elijah Boardman of only five years later. The Englishman in his red hunting coat

standing in a parklike landscape has some of the suavity of Reynolds. The Connecticut drygoods merchant stands at his desk in his store, his shelves loaded with the cloth whose proceeds paid for the portrait. The total absence of swank, the expressive character of his tall figure, his archaic smile, the severe simplicity of all the forms, the disregard of naturalistic light and shadow, show that Earl had forgotten the borrowed elegance of his English phase and returned to a style almost as primitive as before. He was once more a Connecticut limner.

It was in the few years from about 1788 to about 1794 that Earl painted the finest works of his second American period—the portraits of Abraham Davenport, the Boardman brothers, Mr. and Mrs. Tallmadge, the William Taylors, Mrs. Moseley and her son, Chief Justice and Mrs. Oliver Ellsworth. As he considerably signed and dated most of his portraits, his career is not hard to follow. In these years he was working mostly in rural Connecticut, in such towns as New Milford, Litchfield, Middletown, Windsor, Greenfield, and occasionally in the cities of Hartford and New London. He was an itinerant who went to the towns where his sitters lived, and not a fashionable favorite like Stuart with his crowded Boston studio. His sitters were seldom the aristocracy of the large cities and never the nation's leaders such as Washington, Adams or Jefferson. Many of them were eminent, but in the state rather than the nation. In general they were substantial Connecticut citizens—lawyers, members of Congress, soldiers, a governor or two, clergymen, doctors, merchants, and their wives and children. Only rarely did he paint what could be called an official portrait. His clientele evidently liked him, for often we find him painting several members of a family, their friends and relatives, their children and grandchildren, so that the genealogies of his sitters read like the ramifications of a single family.

Earl flattered his sitters little. He gave them none of the glamor that surrounds the fortunate sitters of Romney or Lawrence. They might be dressed in their best, but their elegance seems quite artless. His portraits were honest attempts to picture human beings as he saw them. On the other hand, his sense of character was not very powerful. He had little grasp of anatomy or the bony structure of the head. His hands were always childishly inept. Compared with Copley's unerring depiction of character, he often seems weak and uncertain. His faces were sometimes wooden, boneless or distorted. But though individual features were seldom well realized, his heads were seen largely, with a sense of their total form that sometimes attained a sculptural quality. In spite of technical defects, his honesty and human sympathy gave his people life and individuality. His portraits varied a good deal, being sometimes searching and sympathetic, at other times quite perfunctory. He seems to have been a temperamental portraitist, whose success depended on his interest in the sitter and the time and effort he put forth.

His attention to settings distinguished him from other portraitists. With most of them the subject's face and figure were all-important. Stuart seldom bothered with more than a blank background, concentrating all his art on the face. Even when, as with Copley, the setting was complete, it was still subordinate. But to Earl the setting was sometimes almost as important as the sitter. Instead of the neo-classic properties favored by Copley and others—columns, urns, balustrades—Earl's backgrounds were the actual surroundings of the sitter's life—his home, furniture, books, or the neighboring countryside. The Oliver Ellsworths sit in their library, surrounded by their possessions, while through the window, in naïvely incongruous fashion, is a view of the house in which they supposedly are. Earl conceived of a portrait as a representation of the sitter in his natural habitat. He had more sense of the picture as a whole

than most of his professional brethren. To him a portrait was a design in which figures, furniture, draperies, all played their parts. In this respect he was more an artist than a pure portraitist.

Another quality that set him apart was his feeling for landscape. Most of his contemporaries made their outdoor settings conventional backdrops. But Earl's were usually actual places connected with the sitter—a view from his window, the town where he lived, the country around, glimpses of Long Island Sound or the Connecticut River, distant prospects of villages with white steeples and houses and wooden fences, painted with quaint preciseness. These landscape glimpses were not just topographical; they had air and space and changing light, and were filled with the true landscapist's feeling for nature. The importance that Earl sometimes gave them is shown in the portrait of Daniel Boardman, who obligingly stands aside to allow a view of his native village. Earl also painted at least

Earl: ELIJAH BOARDMAN, 1789, oil 83 x 51. Coll. Mrs. Cornelius Boardman Tyler. "The total absence of swank, the expressive character of his tall figure, his archaic smile, the severe simplicity of all the forms, the disregard of naturalistic light and shadow, show that Earl had forgotten the borrowed elegance of his English phase and returned to a style almost as primitive as before."





Earl: BENJAMIN TALLMADGE AND HIS SON WILLIAM, oil on canvas, $78\frac{1}{4} \times 54\frac{1}{8}$ inches. Litchfield Historical Society. "Note with what care he rendered the pattern of a carpet, making it part of the larger pattern of the whole picture."

three pure landscapes, all big and panoramic. Though quite primitive, they had largeness of vision and a simple decorative quality in their long undulating lines and their trees on either side framing the view. Their style was broad and simplified—far more than with his successors the Hudson River painters—and a few precise details of houses or figures gave value to the space and distance. There was always a sense of deep emotion for the earth and natural things, and often a brooding melancholy. These pictures were not only among the earliest American landscapes that have come down to us, but also among the first in the romantic spirit. With his emotionalism and his love of nature Earl was one of the first romantics in our art—a precursor of the Hudson River painters and in certain respects a truer romantic, in that his romanticism was a matter of emotion and style, not merely of subject as was often the case with them.

Earl was perhaps as much a born landscapist as a portraitist. There was little demand for landscape in his day, and portraiture would have been his only means of livelihood. In some portraits one suspects that his heart was not in his job, but never in his landscapes. One wishes that this side of his temperament had had freer scope.

Earl's style was basically that of folk art. His English experience left little fundamental influence on him. His later style,

it is true, lacked the pure primitivism of Roger Sherman and William Carpenter; it had assimilated certain elements of the prevailing Anglo-American style. His pristine innocence had disappeared in England, and he never recaptured it. But in compensation he was a richer and freer artist. His English preoccupation with visual effects and brilliant brushwork soon disappeared, and he returned to his earlier emphasis on form and design. In his mature American work the integrity of the forms was preserved and not broken up by light and shadow, and local colors retained their force.

His sense of form remained somewhat archaic. His forms never showed the mastery of Copley, but were sometimes wooden or only half realized. But they possessed intrinsic substance and weight, instead of being merely the skillful representation of form, as with Stuart and his school. They existed in three dimensions and in deep space. His style was notable for breadth and simplification. Details were seldom well realized; it was the ensemble that counted. On a few occasions he painted compositions of more than one figure (such as the Ellsworth double portrait or that of Mrs. Moseley and her son) in which his sense of balance, linear rhythm and sculptural form had full play, creating designs that were rich and complete.

His art was based on a simple sensuous pleasure in color and decorative values for themselves—a sensuousness that had been lacking in his more austere predecessors. He delighted in the color and design of clothes, the elaborate forms of head-dresses, the pattern of textiles. He was fortunate in living in a day when not only women but men still dressed decoratively, and he made the most of it. Note with what care he rendered the pattern of a carpet, making it part of the larger pattern of the whole picture. Color played a greater part in his work than in most of his contemporaries'. His color was fresher more sensitive and modern than that of almost any American portraitist of his time. His harmonies must have been consciously planned: in the Tallmadge portraits, for example, the green and gold motif running through draperies, furniture and carpets unifies the picture and gives value to the more varied and brilliant tones of flesh and clothes. All these colors hold their places in space; in spite of the decorative flatness of the carpet, it is a receding plane. Some pictures were evidently planned in definite keys, varying widely, from the gay ostentation of the Tallmadge pair to the reserved grays of the William Taylors, all painted in the same year. Both members of a pair were always in complete harmony, though the pair might differ from all others.

His attempts at dashing technique disappeared soon after his return from England, and his handling became more sober and functional. Without approaching the skill of a Stuart, his brushwork was broad and free, with large brushes well loaded. His method was largely opaque, with little complex building up or variation of "thick and thin" and hardly anything that could be called glazing. It was a technique entirely lacking in the richness of Gainsborough or Reynolds, and sometimes as flat and bald as sign-painting; but in its direct way it was fresh and sensuously agreeable.

Earl was curiously variable. Contradictory moods, manners and color schemes appear in pictures done within the same year. He could paint portraits as sensitive as those of Mrs. Wright and her daughter Mrs. Alsop, and others that were quite empty. He could paint a composition as mature in design and execution as the Moseley portrait, and at the same time turn out works that were stiff and wooden. Even his technique varied extraordinarily, from the depth and refinement of the Taylor portraits to the flat stupidity of others. One feels that he had it in him to do better than he often did. Temperament,

Earl: Detail and portrait of
CHIEF JUSTICE AND MRS. OLIVER
ELLSWORTH, 1792, oil, 45 x 36.
Wadsworth Atheneum. "Most
of his contemporaries made
their outdoor settings conven-
tional backdrops. But Earl's
were usually actual places
connected with the sitter—a
view from his window, the
town where he lived . . .
wooden fences, painted with
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Earl: MRS. WILLIAM MOSELEY AND HER SON CHARLES, 1791, oil, 86¾ x 68¼. Yale University Art Gallery. "On a few occasions he painted compositions of more than one figure, in which his sense of balance, linear rhythm and sculptural form had full play, creating designs that were rich and complete."

alcohol, differing reactions to his sitters, doubtless explain his unevenness. The impression that emerges from his work is of a man of sensibility and great natural gifts but of unstable character, who only a few times realized his potentialities to the full.

In his last years his unevenness increased. A few portraits of the late 1790's, such as that of Gershom Burr, marked a new advance in living character, delicacy of modelling and ripeness of color. But his work from 1799 on reveals complete deterioration. He died in 1801, the records say of "intemperance."

Many early native-born American painters—Copley, West, Trumbull, Peale, Earl, even Stuart—began with the integrity of the primitive, untouched by the illusionist style represented by the British portrait school of the time. But by its very nature primitivism cannot survive in contact with sophistication. The misfortune of all this generation of Americans was that their only alternative to primitivism was the fashionable English

style. If they had gone to France they would have come under the influence of a profounder plastic tradition and one more in accord with their own viewpoint. The early work of Copley, for example, is closer to David than to Reynolds. The French were far more sophisticated, but at least they represented a higher development of the same general style—an art built on form rather than on effect. It is interesting to speculate how our art might have developed in these formative years if France instead of England had been our artistic mentor.

The significance of Ralph Earl lies partly in the fact that while most of his generation were submerged by the English school, he was only temporarily affected, and after his return to America reverted to a more primitive and original style, and made of it something genuine and lasting. With all his shortcomings, he built his art out of his environment, and made it something that was his own and not borrowed. Provincial as he appears beside his cosmopolitan contemporaries, his art bore within it more promise for the future.



W. P. A. reconstruction of the first Arkansas State Capitol. The former home of Jesse Henderlitter, it was also the last capitol of Arkansas Territory. Directly north of it is a reconstruction of the Noland House. Each "... an adequate functional house, distinguished by local architectural features and submission to a communal plan."

THE CITY OF THREE CAPITOLS

ADELINE R. TINTNER

WHEN in the spring of 1941 the Arkansas Territorial Capitol was formally opened to the public, Little Rock went on record as a rare phenomenon, a city of three capitol, each of which admirably represents a model of state capitol architecture of the early, middle and last years of the 19th century. A two-storied frame house in which the last territorial legislature of 1835 met became the first state capitol, after an old dilapidated building in which "rain fell from the roof . . . upon the head of the judge who swore in members of the Arkansas general assembly" had been abandoned. The second capitol, authorized by Congress in 1832, occupied in 1836, and completed in 1840, was built at a cost of \$158,379 to accommodate the expanded legislature. And the present and third capitol, the pivot for at least three stormy gubernatorial campaigns, was finally completed in 1917 after eighteen years of construction and an expenditure of \$2,500,000.

The conditions of building, in addition to the formal features of each of these official structures, illuminate certain aspects of our architectural as well as our political past.

Of the three capitol the one which looks most like a habitation is now a museum, the focal member of a unit of houses reconstructed from extant materials and plans of the early 19th century. The second capitol, which seems to embody the highest ideals of southern neo-Greek design and which is most accessible to the public, physically and formally, is now known as the State War Memorial Building—so designated by the 1921 legislature and reflective of the revived interest in regional architecture. Except for a small office devoted to local archives, it is now practically deserted. The actual legislative work of the state is transacted in the capitol which of the three most closely approximates our notion of a monumental museum, seated on its own acropolis and

Original hand-carved mantel in the Governor's Room of the first Arkansas State Capitol. 1790 Eli Terry clock.

Tavern Room in the early capitol. Here Audubon, David Crockett, Sam Houston, Washington Irving, were guests.





The second Arkansas State Capitol in Little Rock. Begun in 1833, completed about ten years later at a cost of approximately \$125,000. Though the building was not complete, the first state legislature met there in 1836 to inaugurate the first state governor. It was the seat of state government until the new capitol was occupied in 1911, and became the "War Memorial Building" by legislative resolution in 1921.

approached by an important avenue—remote, impersonal, and, as we shall see, comparatively ineffectual as a machine for legislation. The march from the days when Arkansas was a territory to the days of its incorporation in the Union saw a departure from an adequate functional house, distinguished by local architectural features and submission to a communal plan, to a monumental eclectic building in which the legislative service seems to be an after-thought, and in which the community, outside of its representatives, rarely intrudes. As a transition, the War Memorial, the ante-bellum capitol, unites those features of the earliest capitol which meet the exigencies of climate with the organization that Greek design of Southern adaptation makes possible through a formal façade, and of the three examples it best satisfies the requirements of a successful example of official building.

Through the instigation of several Little Rock citizens, and aided by WPA labor, the Territorial Reconstruction Unit summons up the earliest capitol with its original hand-baked bricks and interior furnishings. Even to the hand-loomed drapes, all details are authentic for the period if not of the actual houses, and the atmosphere of the "tavern room" which entertained Washington Irving, Sam Houston, John James Audubon, and David Crockett, must have made the capitol a source of sociability as well as legislation. Above the "tavern room" in this semi-farmhouse frame building, are three rooms of which the westernmost was the Council or Senate chamber. The large fireplaces and centrally bisecting cool-ways must have kept the house air-conditioned in the damp winters and torrid summers. A balcony with a separate staircase runs along the second story on which all the upper rooms give, a feature common to southwestern architecture all the way down to New Orleans. In fact, there is nothing about this former home of Jesse Henderliter, a local grocer, besides its greater length and vaster "tavern

room" to distinguish its rank above the other houses in the unit. Directly north of it stands the Noland house, whose owner took the constitution drafted next door to Washington on horseback. Mr. Noland's kitchen is separate from his home proper, a sensible compromise with the climate. At one corner of the unit is the Woodruff house where the editor of the oldest paper west of the Mississippi, the Arkansas Gazette, still one of the finest in the South, moved close to the capitol with his press. So the entire group of single storied homes and offices, dominated by the two-storied capitol, constitutes a small community in which each element cooperates with the next. This unity, however, is achieved more by a similarity of ground-plan—two large, high-ceilinged chambers bisected by a cool-way—than by a similarity of façade. In fact, since the façade as such does not exist for the capitol of this period, we would hardly expect the entire unit to be regularized as to exteriors.

The second capitol, or present War Memorial, affects this unity through façade design. Actually, the capitol is composed of three separate buildings, and the architect from Kentucky, Gideon Shryock, who designed it, related to a salient central structure two recessive wings by means of balconied corridors. (Shryock's plans were slightly modified by George Weigert, his superintendent. Built originally as three separate structures, the capitol was made one by the addition, in 1840, of the connecting links with their charming cast-iron balconies.) This unity of Greek cella fronted by a four-column prostyle with winged additions is the index of our finest southern ante-bellum architecture. Whereas the old Henderliter house, by virtue of its pleasant but nondescript exterior was Everyman's house, this second capitol symbolizes the idea of state as the Jeffersonian architectural idiom in general symbolized it. The feeling for proportion between window and window, window and column, central mass and adjacent masses, between elevation and extension,

and projection and recession of wall planes was bound up in harmony and rhythm with the functioning of the state itself. There is no waste space in this building; there are no points where the façade belies the interior space. A fine grill-work balcony between entrance portal and upper window accentuates the vertical direction of the columns and at the same time intersects it horizontally. The Greek porch functions both as a shade for this window of the main chamber, and, with its severe and almost geometric entablature, as a monument to the idea of the Republic. The classical order thus weds convenience to dignity. As a material representation of classical Republican mythology it not only defines the masses of the interior but it also orders this interior in terms of its ideological hierarchy. One has no doubt, even from a cursory glance at the exterior, where the law-making body convened.

For seventy years this building served as a capitol, but by 1899 the foundations for the present and third capitol had already been laid. George R. Mann was the first architect. It is regrettable that when expanding services demanded a larger building, the position of the War Memorial on the very banks of the Arkansas River excluded enlargement. Yet it is safe to assume that had extension been geographically possible, this second capitol would have been abandoned anyway as an anachronistic reminder of the period of Federal disunity rather than post-war unity. As the earliest capitol had typified both the advantage of individuality and the disadvantage of decentralization of the territorial administration, the second capitol stood not only for the advantage of being part of a federation of states but also for the disadvantage of belonging only to the South, merely one part of that federation. The character of the latest and third capitol, therefore, was determined to a great extent by the changed character of the state. It became an almost anonymous part of a whole, and the architectural idiom to best convey this individual subsumption was the Beaux-Arts version of Roman eclecticism, a pattern which could be, and indeed, was, reproduced constantly throughout the union. Fortunately, it has certain sympathies with its predecessor of more marked regional character, for the five-part plan of the exterior façade, while an almost mechanical imposition from the days of Versailles, reminds the spectator of the five-part plan into which the plantation-façade naturally falls. The capping of the central portion by the dome, inspired by Bullfinch, married the north-east classical to the southern-classical and the type became a national stencil for capitol design. Compared to other examples within this genre, the

present state capitol in Little Rock is almost *primus inter pares*. Its site dominates the city from a natural elevation; its approach is a continuation of a main artery through the business section, and "only the queer circular and semi-circular openings over the attic", writes Mr. Talbot Hamlin in the "Pageant of America", "keep it from being an excellent example of restrained classical work." Yet compared to its antecedents in the same city the faults of this idiom, in which a compromise between functionalism and expressive decoration ought to be achieved, are in excess of its virtues. The manner in which this building symbolizes legislation is one in which the actual services for legislation are impaired. In the first place, the grand approach in baroque manner makes access difficult. The main staircase with its impressive but forbidding flight of steps is actually closed to the public, which uses the underpass. As for a relation between façade and interior, so happily expressed in the War Memorial, there is none. For the central dome-topped section is nothing more than a wasted marble stairwell, decorative simply, and without use. The chambers of the legislature are tucked away in the rear of an upper story, and the panelled executive's room opens its formal windows onto the front lawn of a near-by apartment house. Instead of fusing with the functional aspects of the structure, the architectural design works at cross purpose, even to the point of creating areas of conspicuous uselessness, and barriers to circulation. If we see in this maze of stone a reflection of the labyrinthian ways of government, we may be accused of *post hoc* reasoning. But the history of the gubernatorial campaigns in Arkansas from the year that the foundations of the new capitol were laid until its final completion seventeen years later, shows that the building itself was an issue on which candidates based their platforms. Governor Jeff Davis was elected in 1901 on an "anti-capitol" platform. "Unsatisfactory conditions" retarded construction until finally George W. Donaghey was elected on a "complete-the-capitol" program. Cass Gilbert was called in to overhaul the interior and to put the coup de grâce on the façade.

When Arkansas decides again to build a new capitol, it is to be hoped that the politicians and architects will be convinced that the War Memorial building expresses the ideals of state, and services its functionaries much more effectively and economically than their huge white elephant. What at the present time is more to the point is that they use as a model for domestic building their earliest capitol which meets the special requirements of an Arkansas climate much more satisfactorily than do the badly designed small bungalows built to absorb the present population loads.

The third and present capitol building of the State of Arkansas. Built at a cost of two and a half million dollars, "the manner in which this building symbolizes legislation is one in which the actual services for legislation are impaired. . . . The chambers of the legislature are tucked away in the rear of an upper story."



ART AND OUR SCHOOLS

JOSEPH HUDNUT

IN our American high schools—or at any rate in the greater part of them—the experience of art is considered irrelevant to practical success. The cultivation of the artistic aptitudes is not regarded as a discipline in any way comparable to the study of the sciences, and is often less esteemed as an educational process than athletics. Many of our teachers dispense with art as readily as they dispense with palmistry or astrology.

This attitude reflects the mind of the nation. Throughout this nation the fine arts, which are the symbol and most perfect expression of the artistic spirit, are, with the single exception of music, widely discredited. Modern painting is dismissed as a fraud practised upon the public, modern architecture as the negation of beauty, modern sculpture as a symptom of insanity, and the criticism of these arts as a form of quackery. Even the arts of speaking and writing, which fling their daily tornadoes of paper and sound across the wide range of the continent, even these are recognized as little more than avenues of information and entertainment. The fine arts are valued, when they are valued at all, as a means of filling idle time in the intervals of serious business.

We like to think of the war just over as something more than a competition for political power and economic resources, something more than a struggle for survival, more even than a prelude to international peace. To make this war endurable we gave it a higher meaning. We said that we were defending and making secure an American way of life. We were fighting for the four freedoms which assure that life: for freedom of worship and of speech, for freedom from want and from fear.

These are more than phrases coined by politicians. We were (and still are!) fighting for the four freedoms, and they are worth fighting for. Nevertheless, these freedoms are not so

Knox College, Galesburg, Illinois. George Rickey, young artist-in-residence, with a group of student mural painters.



important to us as the uses we intend to make of them. Freedoms are after all negative in nature. They are of little significance except as opportunities for achievement. Freedoms are shields, not swords; armour, not action; means, not ends. When we have won them all we shall have the privilege—a priceless one and yet only a privilege—of building, if it pleases us to do so, our own theatre of life. Because we shall be free we can build in whatever manner may be conformable to our desires.

How shall we build that theatre? You have heard it described in the elevated language of convention chairmen and candidates for public offices: that new America built for comfortable and safe living, carried irresistibly forward on the proud full sail of her triumphant technologies. In that America there is to be no poverty, sickness and oppression. No one will go hungry or unsheltered. There shall be jobs for everyone and leisure for everyone to enjoy the good things of life. Labor and capital, cooing doves, shall unite to give us an abundance such as no people has ever seen; government, firm and wise, shall plan a little but not too much; and with all economic and social conflicts resolved, a population of happy, well-fed robots shall “outwork, outproduce, outinvent, outprosper and outconsume” any people on this earth.

Our traditional culture? Useless, unpractical, effeminate. Religion? A necessary safety valve. Art? For those who like it.

It is not my purpose to defend contemporary expression in the fine arts. These have their standards of excellence which may or may not be as lofty as those of their great traditions. I am concerned here with a broader conception of art: a conception which includes painting and architecture and letters but which also includes a much larger segment of human endeavor. I use the word *art* to mean a special kind of activity. Art is that kind of activity which gives to things made by men and to things done by men qualities beyond those demanded by economic or political expediency: that way of working which complements utility with human qualities of form, sequence, rhythm, felt relationships. Art is that kind of making and doing which illumines life, gives it interest and importance, and which, through education, makes life a common experience.

If a dinner is to be served, it is art which dresses the meat, determines the order of serving, prepares and arranges the table, establishes and directs the conventions of dress and conversation, and seasons the whole with that ceremony which, long before Lady Macbeth explained it to us, was the best of all possible sauces. If a story is to be told, it is art which gives the events proportion and climax, fortifies them with contrast, tension and the salient word, colors them with metaphor and allusion, and so makes them opposite and kindling to the heart. If a prayer is made, it is art which sets it to music, surrounds it with ancient observances, guards it with the solemn canopies of architecture.

The shapes of all things made by man are determined by their functions, by the laws of materials and the laws of energies, by marketability and the terms of manufacture; but these shapes may also be determined by the human spirit. That is true also of all forms of doing, of all patterns of work and conduct and pageantry. Shapes and practices can be dull or spiritless, gay or sad, hopeful or desponding, base or exalted. They can embody the most arrant materialism or the highest of ideals.

(Continued on page 36)



Edgar Degas: two versions of DANCE EXAMINATION, both about 1872, that on the left in the Louvre, the one at the right in the collection of Mr. Payne Bingham, New York City. There are many minor differences between the setting of the two versions: in the Louvre example, floorboards are diagonal, there is a richly architectural doorway, ceiling mouldings, marble pilasters. In the other picture, floorboards are horizontal, the walls and mouldings are simple, a mirror takes the place of the doorway. The dancers themselves are disposed somewhat differently, the dancing master moved to the side.

THE REALISM OF DEGAS

JOHN REWALD

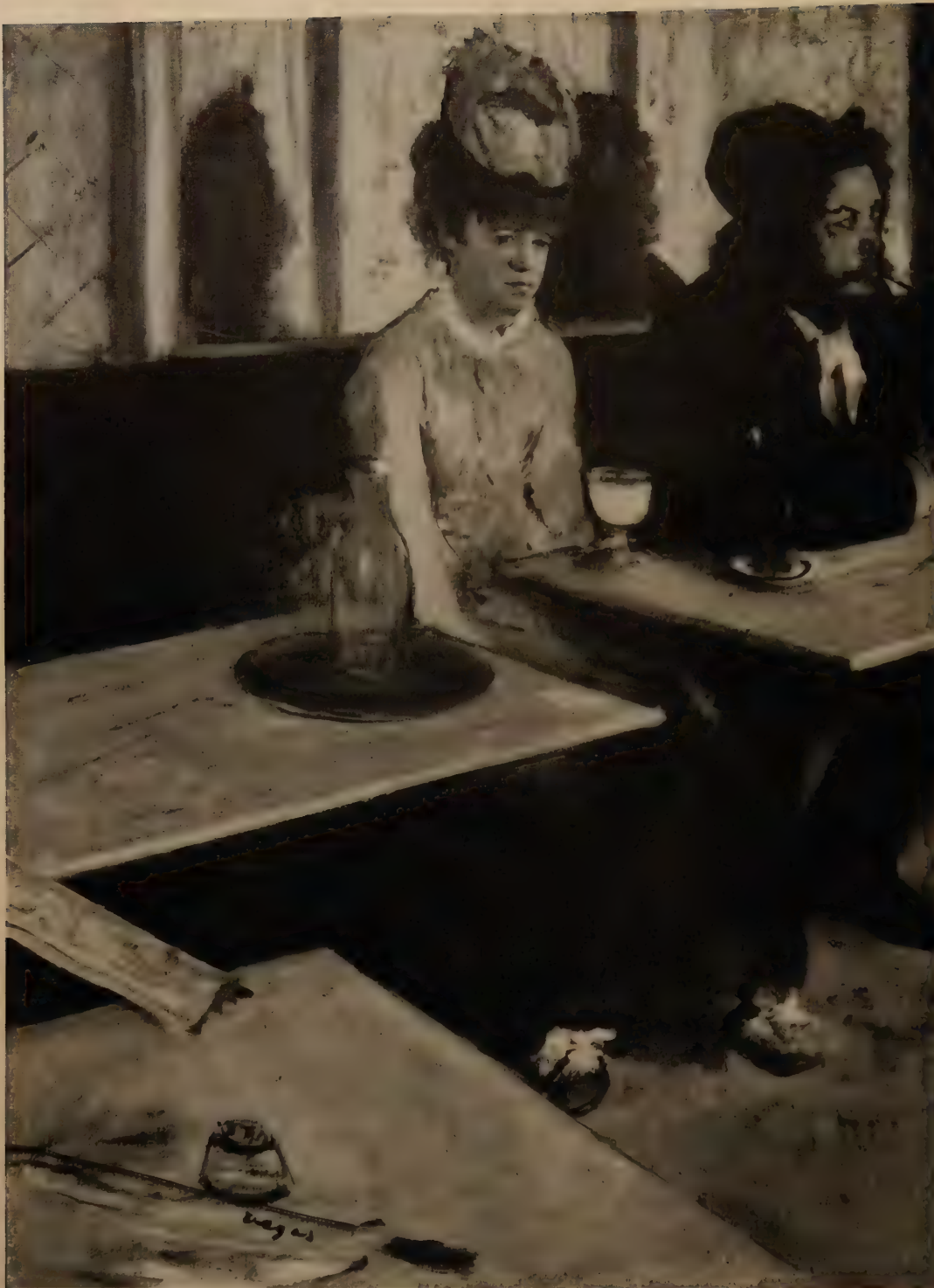
WHENEVER they quarreled, which happened more or less frequently, Manet seems to have reproached Degas for painting historical scenes at a time when he himself was already studying contemporary life; and for Manet the epithet "*peintre d'histoire*" was the worst insult he could think of. Degas invariably replied that he was proud to have painted horseraces long before his friend discovered this subject. Degas could hardly deny, however, that when he met Manet around 1862 he was painting historical compositions which in their themes, though not in their conception, were closely linked to those done at the *Ecole des Beaux-Arts*. If it had taken Degas longer than any of his friends to detach himself from the Ingres tradition, the reason was simply that he had deliberately absorbed the master's principles and was more conscious than the others of the possibility of harmonizing these principles with a realistic approach to contemporary life.

Indeed, as early as 1859 Degas had traced for himself a program exclusively devoted to the life of his own times: "Do expressive heads (in the academic style), a study of modern feeling," he wrote in his notebook. "Do every kind of object in use, placed, associated in such a way that they take on the life of the man or woman, corsets that have just been removed, for instance, and that retain, as it were, the shape of the body, etc. . . ." Such a corset may actually be found in Degas' *Interior* in the McIlhenny collection, painted around 1875, and an abandoned glove is represented in the *Portrait of Mme. Hertel*, dated 1865, in the Metropolitan Museum, New York.

Whereas Ingres, preoccupied with his style, told his sitters how he wanted them to pose, Degas was more interested in

doing, as he said, "portraits of people in familiar and typical attitudes, above all in giving to their faces the same choice of expression as one gives to their bodies." Seeing only the pictorial and never the political possibilities of a subject as Courbet had occasionally done, Degas endeavored to approach the world around him with the eye of a curious but impassive observer. His realism was based not on a social program but on the urge and determination to record some of the most characteristic traits of individual models as well as the more general ones of his time.

The way in which he proceeded is strikingly illustrated by his famous painting, *L'absinthe*, posed for by his friends, the engraver Desboutin, and Mlle Ellen Andrée, a much appreciated model at the time and later a stage celebrity after joining Antoine's theatrical company. In painting, Degas indeed tried to give her body the same expression as her face, yet he seems to have gone beyond her individual features by insisting on a particular attitude to such a degree as to create an image of a certain Parisian type rather than a portrait of the young woman. Renoir and Manet, who painted the same actress, offer quite different likenesses of her, so different in fact, that it is difficult to recognize the same person in the three paintings. Manet was obviously more interested in the opposition of lights and shadows in the background atmosphere of the café in which Mlle Andrée appeared, than in a psychological approach. In Renoir's painting it is the lady herself who is "glamorized," if this word may be used, just as are all the women he painted. Those who knew his models usually agreed that Renoir represented them, in the words of



Degas: L'ABSINTHE, 1876-77. Louvre, Paris. Posed for by Degas' friends, the actress Ellen Andrée and Marcellin Desboutin, the engraver. Degas "... seems to have gone beyond her individual features ... to create an image of a certain Parisian type rather than a portrait of the young woman. Renoir and Manet, who painted the same actress, offer quite different likenesses of her ..." (See next page)

one contemporary critic, "as if the painter had seen them not in this world . . . but in some cheerful elysium of light and color adapted to their merry and kindly genius." Degas cared little for this "genius"; he wanted, as he had said, to do "expressive heads" and must have chosen Mlle Andrée with the intention of developing the expression of an absinthe drinker.

The painting was to raise animated controversies. Walter Crane called it a "study of human degradation" and George Moore saw in it a "lesson" against alcoholism. Although Moore later repented for having introduced moral considerations into his art appreciation, he could not help describing the woman painted by Degas as some alcohol addict of the French lower classes. The actress was neither. She later insisted that the glass of absinthe was actually the drink of her neighbor, Desboutin.

Degas held with Delacroix that nature was a dictionary in which one finds only words, the elements which make phrases

and stories. Realism meant to him not so much the faithful representation of an individual model or object, but the ability to perceive and to render some typical aspects of his time. Beyond the individual, he knew how to discover social, professional, or human types. But in exploring these exclusively for their pictorial possibilities, he escaped the danger of creating merely historical document.

Degas frequently acknowledged that he had been deeply interested and stimulated by the novel "Manette Salomon" which the Goncourt brothers published in 1866, when Degas was thirty-two years old. The central figures of this book are artists, and one of them expresses in a long soliloquy what may be considered the authors' own *credo*, a *credo* to which Degas whole-heartedly subscribed:

"All ages carry within themselves a Beauty of some kind or other, more or less close to earth, capable of being grasped and exploited. . . . It is a question of excavation. . . . It is



Photograph of Ellen Andrée (center) and her image as it appeared to Renoir (left: detail of *LE DEJEUNER*, 1879, Städel Art Institute, Frankfurt-a-M.) and Manet (right: detail of *AU CAFÉ*, 1878; photograph courtesy Durand-Ruel, New York City).

possible that the Beauty of today may be covered, buried, concentrated . . . to find it, there is perhaps need of analysis, a magnifying glass, near-sighted vision, new psychological processes. . . . The question of what is modern is considered exhausted, because there was that caricature of truth in our time, something to stun the bourgeois: *realism!* . . . because one gentleman created a religion out of the stupidly ugly, of the vulgar ill-assembled and without selection, of the modern . . . but common, without character, without expression, lacking what is the beauty and the life of the ugly in nature and in art: *style!* The feeling, the intuition for the contemporary, for the scene that rubs shoulders with you, for the present in which you sense the trembling of your emotions and something of yourself . . . everything is there for the artist. . . . The nineteenth century not produce a painter!—but that is inconceivable. . . . A century that has endured so much, the great century of scientific restlessness and anxiety for the truth. . . . There must be found a line that would precisely render life, embrace from close at hand the individual, the particular, a living, human, inward line in which there would be something of a modelling by Houdon, a preliminary pastel sketch by La Tour, a stroke by Gavarni. . . . A drawing truer than all drawings . . . a drawing . . . more human."

Degas' "intuition for the contemporary," his desire to achieve that *line* which would "precisely render life" had lead him to search almost systematically for new angles and aspects. In his early notebooks he had already jotted down: "Never yet have monuments or houses been done from below, from close to, as one sees them passing by in the street." And he had set up a whole list of various series in which he might study contemporary subjects: a series on musicians with their different instruments; another on bakeries seen from a variety of angles, with still lifes of all kinds of bread and tarts; a series on smoke: smoke of cigarettes, locomotives, chimneys, steamboats etc.; a series on mourners and undertakers in various kinds of black—veils, gloves; still other subjects, such as dancers, their naked legs only, observed in action, or the hands of their hairdressers; and endless impressions: cafés at night with the "different values of the lamps reflected in the mirrors . . ."

Degas even visualized a new approach such as only the movie camera has been able to realize fully. According to his notes, he intended to draw the profile of an immobile model or object while he turned around it, ascending or descending. Or else he imagined his subject as reflected in a mirror, studying it while giving different inclinations or positions to the mirror. He also thought of placing himself close to his model and beneath it, so that its head would appear against the crystals of a suspended chandelier.

Many of the subjects listed in Degas' notebooks the artist was never to treat, others were to play a dominant role in his work throughout his life, but, as he soon found out, more important than a great variety of subjects were the spirit, the inventiveness, and the skill with which they were approached and exploited. "I want to see nothing but my corner and dig away obediently," he wrote in 1873. "Art doesn't grow wider, it recapitulates." Curiously enough, the more original Degas was in his conception and composition, in what has been called the "mental side of painting", the less he seemed preoccupied with initiating new techniques or color schemes. Quite the opposite, he strove to remain within the path of tradition as far as execution goes, and thus succeeded in giving even to the extraordinary a natural appearance.

Roaming behind the scenes of the Paris *Opéra*, Degas discovered a great variety of new subjects which, seen from different angles, offered unusual aspects and lent themselves admirably to the kind of pictorial exploration of which he dreamed. He paid frequent visits to the classes where the ballet-master trained groups of young girls, the so-called "*rats*", for their difficult and graceful task. Here he found what interested him most: movement, not free and spontaneous, but studied and precise exercises, bodies submitted to a rigorous discipline, gestures dictated by an inescapable law, as were the movements of the horses he liked to observe at the races.

"You need natural life," Degas used to say to his impressionist friends, "I artificial life." Yet, the difference between him and the others in whose group-shows he participated was not entirely defined by this statement. He apparently considered their approach to nature too passive, and disapproved of their

complete fidelity to a chosen motif. Their principle of not omitting or changing anything, their sole preoccupation with their immediate sensations, made them, in his eyes, slaves of the chance circumstances of nature and light. Degas, on the contrary, in working from memory was able to concentrate on the essential and to discard unnecessary details. He could thus achieve greater realism by insisting on the dominant character of his subjects or by stressing a specific aspect. He was the master of his inspiration. He felt free to modify the features of his subjects according to compositional need. The series of paintings of the "*Foyer de Danse*" at the Paris *Opéra* bears ample evidence of his procedure.

In the early 70's Degas painted numerous canvases of ballet-classes, either at the *Opéra* or, after this burned down in the fall of 1872, at the temporary quarters where the *corps de ballet* studied until the new building by Charles Garnier was opened. It is difficult to say whether his paintings represent the "*foyer*" of the old *Opéra*, rue Le Peletier, as is generally assumed, or the provisional premises, but whichever they depict, it is obvious that Degas took great liberties in representing them. In frequent instances he painted variants of the same subject, and these variants show not only the dancers in more or less different attitudes, they also show noticeable changes in the "*foyer*" itself. A comparison of such versions reveals that he actually imagined for each canvas a particular setting, no doubt very close to the real "*foyer*," yet containing a host of details invented, transformed (or eliminated) for the occasion. Degas took the same liberties with the actual subjects he represented. In a letter to a friend (which, unfortunately, is not dated) in which he asks for a pass to see the dance examinations at the *Opéra*, Degas confesses: "I have painted so many dance examinations without having seen any that I feel a little ashamed."

In the same way in which he followed the races, registering in his memory every attitude of the horses so as to be able to paint them in his studio, he took only occasional notes at the dancing classes, relying on his memory for the works he planned. Many of his sketches were done apparently without any intention of using them for a specific work. If they happened to be suitable for some composition, he might still have a model pose in a corresponding arabesque and observe her movements. He used to say, however, that the best way to work from a model was to study her on the ground floor and then to rush up to the attic, where the actual drawing ought

to be executed. Undisturbed by the particular features of the model, he could thus focus his attention on the elements which especially interested him. Degas' realism consisted in the expert mixing of acute observation, details stored in his memory, and a certain degree of imagination. Only in later years, when his eyesight began to weaken, does he seem to have worked directly from the model.

Whereas his impressionist friends insisted with daily growing emphasis that they could represent what they saw only by studying the subject while they worked, Degas adopted the opposite principle. Throwing off the "beautiful joke of nature" he endeavored to observe without actually painting and to paint without observing. The paintings of the "*Foyer de Danse*" which he did in this fashion deeply impressed no other than the author of "*Manette Salomon*" himself. Indeed, Edmond de Goncourt seems to have been among the very first to recognize the true character of Degas' effort. After visiting the painter at his studio in 1874, Goncourt noted on February 13th in his "Journal":

"Yesterday I spent the afternoon in the studio of a painter named Degas. After many attempts, many bearings taken in every direction, he has fallen in love with the modern and, in the modern, he has cast his choice upon laundresses and dancers. I cannot find his choice bad, since I, in "*Manette Salomon*," have spoken of these two professions as ones that provide for a modern artist the most picturesque models of women in this time. . . . And Degas places before our eyes laundresses and laundresses, while speaking their language and explaining to us technically the downward pressing and the circular strokes of the iron, etc., etc. Next dancers file by. It is the hallway of the dancing school where, against the light of a window, are fantastically silhouetted dancers' legs coming down a little staircase, with the brilliant spot of red in a tartan in the midst of all those white, ballooning clouds, with the vulgar contrast of a hideous ballet-master. And right before us, seized upon the spot, is the graceful twisting of movements and gestures of the little monkey-girls.—The painter shows you his pictures, from time to time adding as comment his explanation by mimicking a choreographic development, by imitating, in the language of the dancers one of their *arabesques*—and it is really very amusing to see him, his arms curved, mixing with the dancing master's aesthetics the aesthetics of the artist. . . . He is the man I have seen up to now who has best seized, in reproducing modern life, the soul of this life."

Degas: THE REHEARSAL, 1875. Collection of Mr. Payne Bingham, New York City. Note addition of stairwell and columns.



Degas: THE REHEARSAL, Maurice Wertheim Collection, Photograph courtesy National Gallery of Art, Washington, D. C.





Degas: FOYER DE DANSE, 1873-74, Collection of Sir W. Burrell, England. Quite different from the version of the same scene below are the diagonal floorboards, the spiral shape of the staircase, the windows on the background wall.

Degas: FOYER DE DANSE, 1873-74, W. A. Clark Collection, The Corcoran Gallery of Art, Washington, D. C. Here the staircase is angular, the back wall leads into another room where other dancers can be seen, the floorboards are horizontal.





Trapp Field, near Susank, Kansas. Photograph by Rosskam, reproduced through the courtesy of the Standard Oil Company, N. J.

WHY CAN'T AMERICA AFFORD ART?

ELIZABETH McCAUSLAND

CAN America afford art?

If America can't, why not?

Does the time-honored Alger formula of rags to riches, beloved of American folklore, mean that the worthy painter or sculptor can always rise to economic security and affluence, assuming he or she is smart enough to marry the boss' daughter or son?

What social aid is there for art in America today?

What rewards, material and spiritual, may the painter and sculptor expect after years of education and work?

If income from art work alone is inadequate, how may the artist hope to earn a decent living?

If earnings from traditional sources of patronage such as museum and private collector are negligible, have other patrons emerged?

If artists in America lead a precarious existence, as the testimony indicates, what program do artists themselves advance to improve their condition?

Further, what effect has a narrow social base for art on creative expression and creative personality?

In short, has America as good and rich and vast an art as the material harvests our good and rich and vast land bears—as our hopeful and aspiring people deserve?

Yes, America can afford art, and there is no reason why America can't afford more and better art. *But—*

America does not do much to help its artists today. This is the consensus of replies from the questionnaire sent to five hundred leading painters and sculptors by the American Federation of Arts and the *MAGAZINE OF ART* to assist me in collecting data for this article and for my forthcoming book, "The Artist in America: A Social History, 1641-1941."

Art alone is not a means of livelihood. Of 200 artists who answered the questionnaire, 44 per cent depend largely or entirely on income from other sources than art to pay rent, buy materials, care for family, and exist.

More than that, for these 200 painters and sculptors, with an average of four years devoted to art education and an average of 20 years devoted to the practice of their professions, such a costly long-term social investment of time, study, skill and creative energy brought back just this much in worldly goods: an average total income for 1944 of \$4144 and an average art income of \$1154. In these grand totals, women fared even less well, with an average total income for 1944 of \$2131, and an average art income of \$548.

Such is the economic picture in a year of high incomes.

What then of the state of art in America today?

Procedure

In planning this statistical excursion into a field not traditionally associated with fact-finding, several decisions had to be made at the outset. The committee which made these decisions was comprised of John D. Morse, editor of the *MAGAZINE OF ART*, Lloyd Goodrich, chairman of its editorial board, and myself.

Since the resources of the federal census bureau were not at our disposal, we had to limit the number of questionnaires. Considering practical details of mailing, follow-up correspondence, tabulation and the like, 500 was a reasonable number. Ideally it would be desirable to circularize 5000 artists, or 50,000. However, practically the questionnaire went to 500 sculptors and painters, selected on the basis of frequency of exhibiting in major national contemporary American exhibitions. Of these, almost 40 per cent replied—an amazingly high proportion, according to experts in the survey field.

If this article allays fears some artists had about confidential material, I hope they will return their filled-in forms even now; for further data can still be added to my book. The questionnaire is reproduced on page 36.

How the 500 Painters and Sculptors Were Chosen

What Is a "Leading" American Artist?

Who Decides?

These are valid questions, which have been raised with the author, both in writing and in conversation.

The criterion of exhibition frequency was the only objective standard our committee could discover, all other standards being affected by elements of taste and subjective judgment. Therefore I checked exhibition catalogs for the Whitney, Carnegie, Chicago, Corcoran and Pennsylvania Academy shows from 1938-39 through 1944-45. Whenever an artist's name appeared for the first time, a card was made out, and thereafter he was given a "score" of 1 for each exhibition in which he was included. In all about 2000 names were cataloged.

Painters and sculptors were pro-rated in the final list of 500 names in the ratio of 4 to 1, this being the ratio of painters to sculptors in the original 2000 names. The "top" 400 and the "top" 100 sculptors were "skimmed," as it were, from the original scoring cards. Possible high score for painters was 30, with an actual top of 29; and for sculptors, a possible 20, with an actual 15. A "low" score of 5 got a painter in, and a "low" of 4 got a sculptor in. This spread of scores suggests the latitude of exhibition success in the contemporary field.

Some artists who have cooperated most generously in the survey have criticized this method. The committee understood that any principle of selection is not infallible. The purpose of the questionnaire being to elicit concrete data about a real tangible thing, *money*, it seems probable that the artists most likely to get money for their art work are precisely those most widely exhibited, publicized and known. Further, if *their* economic status is uncertain or precarious, what must be the condition of artists even less well known, advertised and displayed?

Here we want to thank all who cooperated. The response of artists to this survey makes it clear that all is not well with American culture. To bring the facts out into the light of day is the first step towards educating public opinion in regard to the need for a broader base for art in our country. The artists who answered the questionnaire understand their predicament; and it is gratifying to find them helpful, even though their stories of economic pressure are at the same time saddening.

Findings

Statistically to implement a study of the status of the artist in America is no small task. In tabulating the replies to our questionnaire, we have felt the effects of working from a relatively small body of data. For statistics require an adequate *quantity* of facts before characteristic curves appear; and samplings pose paradoxes. However, it is our hope that, though partial, the facts ascertained, being novel and illuminating, will aid lovers of American art objectively to evaluate the dilemma of artists today as the world faces the crucial reconversion and reconstruction period.

Who and What Is the American Artist?

A faceless, nameless portrait of him is created as the non-existent statistical man is totaled and averaged.

He is 45+ years old on an average, with limits of from 27 to 76.

He is predominantly a man, 23 per cent of those who answered the questionnaire being women out of the original list's 15 per cent of women.

He (she) is about 5/6ths married, with 174 children to 149 couples, or an average of 0.58 child to each individual.

He has invested four years in formal art training, not counting years of life, travel, study and work.

He has practised his profession of painting or sculpture for 20 years, within limits of from 4 to 50.

In 1944 this imaginary character averaged a gross income from all sources of \$4144, disregarding disparities due to the disproportion of opportunity for painting and sculpture and due to sex.

From 1934 through 1943, he averaged \$2808 a year.

In 1944, from art sales to museums and collectors, he averaged \$1154.

Sex and craft disregarded, this mythical artist's economic life shows drastic extremes. His 1944 gross income ranged from \$16,000 to \$200, his 1934-43 average annual income from \$20,000 to \$50, and his income from art sales in 1944 from \$8,500 to \$50. Only a much greater quantity of data would have given a rational rhythm to these seemingly illogical curves.

How Does This Artist Live?

By *teaching*. Of painters, 42 per cent teach; and of sculptors, 53 per cent. The average for all artists replying is 44 per cent.

By *commercial art*. This means of livelihood is of greater aid to painters, 32 per cent of whom depend on such income. Only 6 per cent of sculptors find commercial support. The average for the two crafts is 27 per cent.

By *war work or service in the armed forces*. During the war 18 per cent of the painters who answered the questionnaire were in uniform, worked in factories, or served as artist-reporters or war correspondents. Of the sculptors, 25 per cent served in the armed forces or worked in war production, their craft skills being more adaptable to industrial techniques. Average for painters and sculptors: 19 per cent.

The artist has an independent income. Only 2 per cent of painters and 3 per cent of sculptors tabulated this item. But the over-all totals for income suggest that a much larger percentage do in fact possess income other than earnings.

He does odd jobs. Such jobs are in themselves worthy and valuable contributions to society, but for the most part they are not organically related to the main stream of the artist's professional skills and training. Among these are: framing, apartment management, beauty shop management, museum

WHAT DO ARTISTS LIVE ON ?



curatorships, newspaper work, production, publishing and printing, display designing, interior decoration, criticism, writing, layout, and even alimony! Note the problem presented in the reply of several women painters and sculptors who work a full 8-hour workday at their crafts and then keep on working as "housewife—no pay."

Sometimes *he has an income from investments or from rent of property*. Only 5 per cent of the painters and sculptors together listed this item.

Where Does the Artist's Income Come From?

Here the economic picture of art in America reveals typical features. Of the 200 painters and sculptors replying to the questionnaire, 155 gave figures on money. The social taboo on this subject is apparently as rigid as that on sex, thought one painter wrote as follows:

"There are many artists who have trained themselves never to tell about their financial failure as artists. I prefer to be realistic and tell the truth.

"In the past ten years I have made sales to four museums and four important collectors. This brought an income of \$655, less 1/3. A fair estimate of my income from fine arts would be \$100 per year."

If the writer may be allowed an editorial obiter dictum, would that more artists were realistic, because the exact and scientific compilation and publicization of such realities is one step toward improving their economic condition.

These 155 artists had a *total gross income for 1944* of \$642,396. *For 1934-43 the average total annual income* was \$421,291 for 150 painters and sculptors reporting. *Total art sales to museums and collectors in 1944* were \$174,306 for 151 artists, with \$26,884 from museums and \$147,422 from collectors. The plank of the Independent Citizens Committee of the Arts and Sciences, calling on America's museums to provide funds for the purchase of work by living American artists equal to (or greater than) the funds available for the purchase of antiquities and old masters, takes on added cogency in this context.

Teaching ran a close second to traditional private patronage, with a total of \$137,294 for 151 artists. In the war period Government offered almost no support for art, though it gave income to artists for non-art work; in 1944 the art total was

\$10,020. Lumping *Industry* (direct sales to industrial patrons) and *Advertising Art* (work for reproduction in advertisements, etc.), we get from private enterprise a total of \$132,409, not as substantial aid as that from the old standby, teaching.

Reproduction royalties and prizes and grants offered only nominal sums, the former \$6962 and the latter \$18,880. Unclassified sources of income totaled \$112,803.

Deductible professional expenses (studio rent, materials and the like) totaled \$146,411, an amount almost as great as the income given painters and sculptors by the sale of work to museums and collectors. Truly, the economics of art is complex, not to say bewildering.

Per capita averages make the complexity more dazzling. From museums the average artist (pooling painter and sculptor) received an average of \$184 in 1944. In this case, the well known intangible asset of glory substituted for cash.

From collectors the artist received an average of \$996. And from museum-cum-collector, he got in all \$1180, a sum slightly greater than his average expenses, \$1023. Is it then to be assumed that the esthetic man exists in a nonmaterial vacuum, with none of the physical needs of the economic man?

All down the line, income is inadequate. Government supplied a per capita average of \$66; industry, \$216; teaching, \$909; advertising, \$663; reproduction rights, \$46; and prizes and grants, \$126.

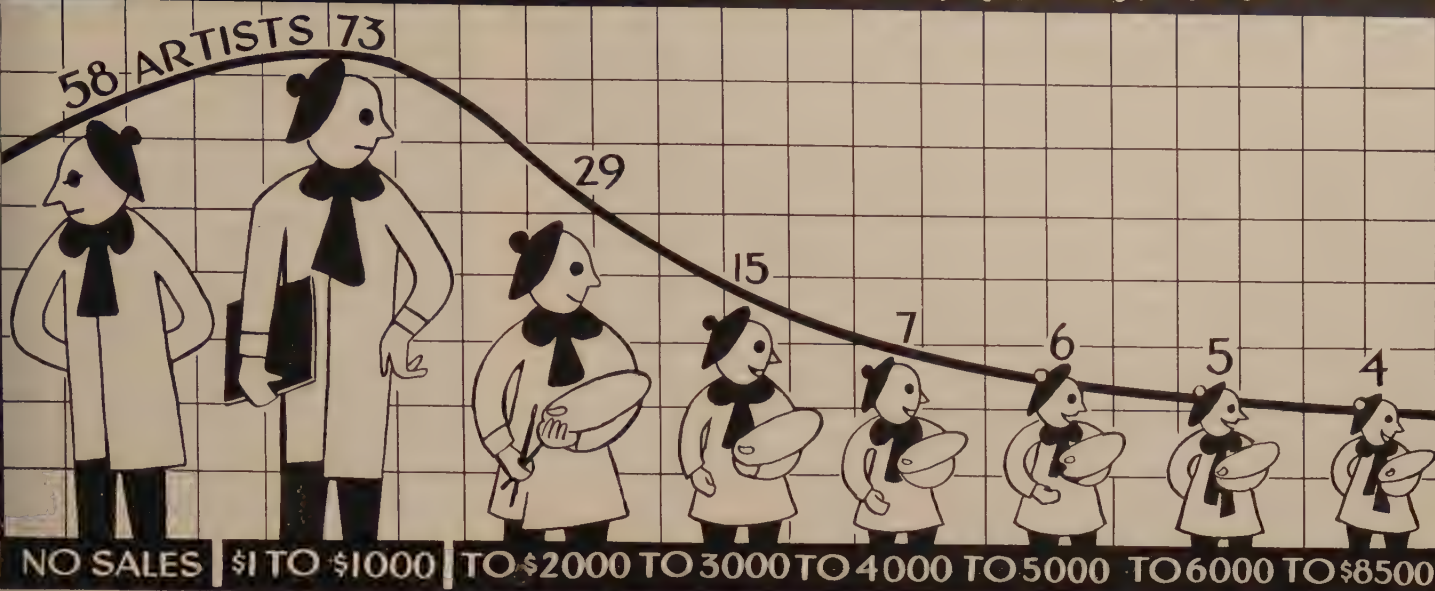
Disparities Due to Sex and Craft

Breaking down the figures according to craft and sex reveals the essential illogic not to say unsoundness of the social relations of art. Sculptors with greater overhead than painters have fewer exhibition and sales opportunities and less income. In 1944 painters had an average gross income of \$4443; sculptors \$3038.

Disregarding economic differences due to craft, consider those due to sex. In 1944 the average gross income of men was \$4268, of women \$2131.

Inequalities pervade earnings in the previous decade and art sales income. Yet women put in as many years as men in obtaining an education, work as long and as hard at their profession, exhibit as much. The artist who had the highest "score" in our original list of 500 is a woman, with 29 out of a possible 30. This overall picture, (*Continued on page 33*)

LEADING ARTISTS REPORT 1944 ART SALES



Artists Are People, Too

These findings represent not only so many individuals reducible to statistics. This nameless, faceless, statistical man-woman painter-sculptor artist has a face and human plastic roundness.

This abstract entity has a heart that beats—and can suffer. Blood flows in this abstraction's veins. He (she) joys for the child about to be born—takes pride in well loved grandchildren. He (she) feels anger at the artist's insecure lot.

These men and women, reduced to impersonal averages, are heirs of a highly personal and precious function: They Are the Eyes of America, and their hands create in stone and paint the contemporary vision of our world.

What happens to them is of importance to Americans, because as they see and feel and think and create, they mold the seeing and feeling and thinking and, yes, acting of their fellow-countrymen.

Shall we have a starved art for America—and a starved soul for America?

Or shall we feed our artists, so they may feed our hunger?

These are the alternatives—unless we choose to align our culture on the side of that political tyranny defeated on the battlefields of Europe and Japan, saying art is for the élite.

These questions are therefore the natural issue of our survey. Let them speak of what they have felt under the weight of long years of economic pressure.

"Insufficient," answers one in regard to income.

"Our worst year," says another.

"The artist's life is precarious."

"Most of us who persist in this work are able to do so only by means of earnings in other fields."

"It is necessary for me to teach art to have a steady income."

"I have no dealer (in general the American galleries are not interested in handling American sculpture). . . .

"My personal experience and that of 95 per cent of my confrères is that the relation between sculpture and society is very poor and practically non-existent. It is a shame for a country as wealthy as this that after 11 years of practicing my profession and so many exhibitions to my credit, I have sold during that time only \$50 worth of work. I should thank our government for stepping in and helping us, for without its help I would be long ago out of practicing my profession."

Another sculptor echoes the plaint, then adds:

"Furthermore, when in this country one speaks of art, it is almost always referring to painting. This sad state of affairs is even reflected in criticism. Critics when writing about a joint exhibition of painting and sculpture give long columns to painting and very few words to sculpture. Why?

"I do not know."

Admittedly fortunate is one artist "in having an independent income beyond art earnings."

Yet what another writes is more likely to be generally true: "Though I have worked at my profession many years and have exhibited most of the years of my working life, I have never earned much."

Again: "Judging from my own experience, and that of my friends, the creative artist would have no chance of survival if he or she had to depend solely upon sales. Not only are sales infrequent, but the sculptor is repeatedly asked to show new works, despite the length of time it takes to execute a piece and the work involved."

Distortion of creative attitude developed by neglect and stress may be read between the lines: "I find myself confused though not in the least displeased that commercial work brings three times more than the highest price I've been able to get for my best painting—though the former are done in a rush with some specifications and the latter painstakingly planned and executed.

"This is said by one who is not particularly well known, but who has received encouraging though unremunerative recognition in national exhibitions for the past six or eight years."

How Does the Artist Solve His Problem?

One answer: "A reasonable standard of living has been maintained through the years by working outside the arts, by my wife teaching, as well as by inheritance, and through the Federal Art Programs."

Cogent is the comment: "It is my considered opinion that art and artists have no place in American life, as of today. . . .

"One cannot be something else for five days and then at 9 a. m. Saturday turn on art and be an artist."

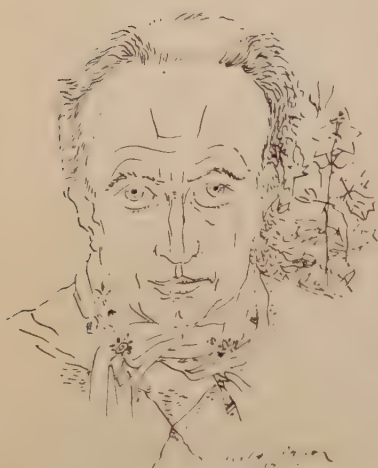
"What is the answer?"

Less disillusioned is the following. Its candor is typical of the friendliness of many artists not known personally to the writer:

(Continued on page 33)

A CRISIS OF THE IMAGINARY

ANDRÉ MASSON



TO look for the unusual at all cost or to shun its appeal, to refer to the *natural* or to protest against it, is not the question. *La grande odalisque*, by Ingres, is no more *natural* than a still life by Georges Braque. A picture always relates to the Imaginary. Jean Paul Sartre proves this irrefutably in an important work of this name.

The reality of a picture is only the sum of the elements which compose it: canvas, colored paints, varnish. . . . But

what it expresses is necessarily something *unreal*. And we might add that the artist, whatever pretext he may have for his work, always makes his appeal to the imagination of other people.

Once this is understood, all discussion about the pre-eminence of the super-real over the real (or the contrary) falls flat. Since a picture is in essence something *unreal*, what is the point of giving the advantage to the dream over reality? A victory for the ambiguous.

For instance the surrealist painters implicitly recognize the supremacy of the pictorial imagination over the *imitation of poetry* since they admire Georges Seurat more than Gustave Moreau or Redon. The former, entirely preoccupied by problems relating to his profession, has used only scenes of everyday life for subject-matter: Sunday walks (from which neither the nursemaid nor the soldier is omitted), circuses, fair scenes, the pleasures of the most ordinary citizen—a model undressing, a woman powdering herself. Each picture was preceded by numerous studies “from nature”. And let us not forget the method: the dot, the most deliberate and considered of techniques: automatic to the least possible degree. But the “subject” is a secondary affair and what does it matter if the artist lets himself be carried away by dreams. The dreams of Goya are the equal of his observations.

The childish mistake has been to believe “that to choose a certain number of precious stones and to write down their names on paper was the same, even if well done, as *making* precious stones. Certainly not. As poetry consists of creating, we must take from the human soul moods and lights of such absolute purity that well sung and well displayed, they really constitute the jewels of man. . . .” This remark of Mallarmé condemning one kind of literature can be applied very well to a certain kind of painting.

In fact, the mistake is to believe that there is anything except the intrinsic value of a work: the personal flavor it gives out, the new emotion it displays and the pleasure it gives.

A work of art is not written information. Read again in the inexhaustible “*Curiosités esthétiques*” the passage summing up the failure of Grandville: “He has touched on several important questions but finished by falling between two stools, being neither absolutely a philosopher nor an artist. . . . By means of his drawings he took down the succession of dreams and nightmares with the precision of a stenographer who is writing out the speech of a public

speaker . . .” but “as he was an artist by profession and a man of letters by his head” he has not known how to give all that a sufficiently plastic form.

In fact, once the raw materials offered by chance or by experience, by the known or by the unknown are collected together, the only thing left is . . . to begin.

It is far from my aim to present favorable arguments to those who accuse some contemporary artists of representing monsters on their canvases. For these people have done no good who, spurred on by the basest interest or by the blindest grievance, helped to drive the day out of our sky and make it possible for funereal hallucinations and the chilling dreams of a Kafka to become daily reality. Reactionary critics will do this in vain: disturbed periods have their beast-fighters and their apocalypses. Nevertheless, should we not realise that he who is neither a poet, nor a visionary, nor an artist and who sets to work to fabricate the “fantastic” is *dishonouring the profession*? The meeting of the umbrella and the sewing-machine on the operating table happened only *once*. Traced, repeated over and over again, mechanized, the unusual vulgarizes itself. A painful “fantasy” can be seen in the street shop-windows.

People talk a lot about abstraction with reference to contemporary painting. I do not know at what point in a work of art the critics decide that it begins or ends. Perhaps a painter will be allowed to suggest that this term abstract should be reserved for metaphysical discussions: a domain in which this notion—it is at home there—has provoked brilliant controversies from Aristotle to Husserl and Whitehead.

The absence of subject—the picture itself considered as an object—this esthetic is perfectly defensible. However, the fear of painters who lay claim to it—the fear of making reference to the outer world—forms a curious parallel to the fear of those who will not compromise with the irrational: that of not being surprising enough.

Now, it is not enough to draw or to paint a few cylinders or rectangles in a certain assembled order to be out of the world. The demon of analogy, in a sly mood that day, may whisper to us that there is an involuntary allusion here to ordinary, commonplace, recognizable objects.

In the same way it is not enough to introduce a rapturous passage into a mediocre form nor to descend into the frontiers of the invertebrate to escape conformism, nor again to convince oneself that to achieve originality it is sufficient to bow to the Hegelian contradiction.¹

Extremes cannot enslave genius; on the contrary genius contains and masters them. To place oneself on one end of the map of art waving a laughable working drawing, or on the other end offering a soliciting anecdote—mistakenly rivaling the engineer or parodying the psychiatrist—only results in installing oneself comfortably on the lower slopes of the mind.

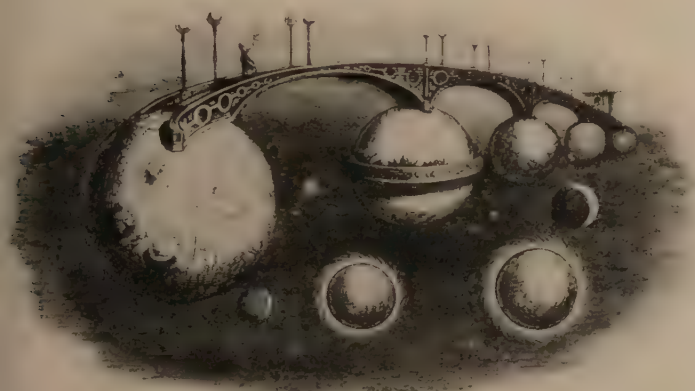
The columns of the storm, the pure pediment and the peaks hold sway far above this.

¹“We must not take the word contradiction in the mistaken sense in which Hegel used it and which he made others and contradiction itself believe that it had a creative power.” (Kierkegaard.)

[Reprinted from HORIZON, July, 1945]



Left: Odilon Redon: Illustration for Flaubert's "TEMPTATION OF SAINT ANTHONY," lithograph. Right: Georges Seurat: SUNDAY AFTERNOON ON LA GRANDE JATTE, oil, Art Institute of Chicago. "... the supremacy of the pictorial imagination over the imitation of poetry."



André Masson: IN THE WOODS, sand and tempera, 1944. Collection of the Albright Art Gallery, Buffalo, New York. Photograph courtesy the Buchholz Gallery, New York City.

Two illustrations by J. J. Grandville, from a collection of his fantasies published in 1844 as "Un Autre Monde." Baudelaire's comment that "... he took down the succession of dreams and nightmares with the precision of a stenographer ..." foreshadows the appeal Grandville has had for the surrealists. Moreover, as Marguerite Mespoulet pointed out in "Creators of Wonderland" (1934), his extraordinary fantasies and especially his humanized animals were an important influence on the illustrators of "Alice ..."



THE MODERN GALLERY:

FOR THE SOLOMON R. GUGGENHEIM
FOUNDATION: NEW YORK CITY

FRANK LLOYD WRIGHT

FOR the first time in the history of architecture a true logarithmic spiral has been worked out as a complete plastic building: a building in which there is but one continuous floor surface: not one separate floor slab above another floor slab, but one single, grand, slow wide ramp, widening as it rises for about seven stories—a purely plastic development of organic structure. If pulled from the ground and tossed away the whole building would bounce intact. Starting in the theater below the ground, it would be easy to go up in a wheel chair and come safely down again without undesired interruption. Or taking the fast ramps concentrated in a tower on one side of the grand, ramp visitors go easily and quickly up and down. Two plunger elevators are located at the center of this tower and are directly connected with the grand ramp at each recurrent level. The open center of the central chamber made by the grand ramp is wider at the top than at the base by about 24 feet and is open to the sky, though covered by a shallow glass dome shedding night-light as well as day-light.

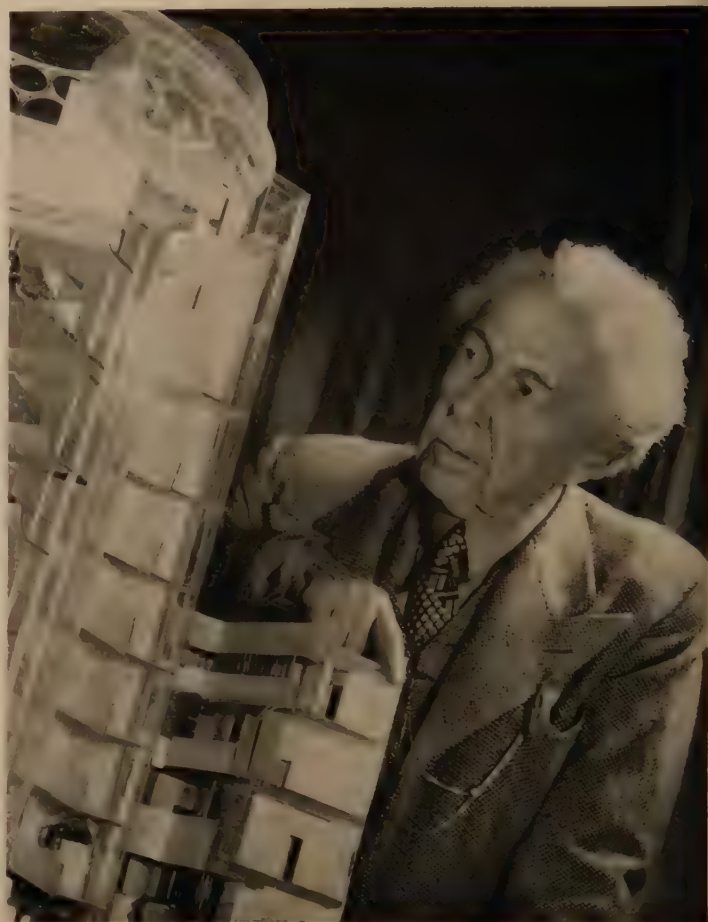
The entire building is a completely floor-heated, air-conditioned vault, adapted throughout to the safekeeping and becoming display of not only valuable paintings by great masters but the paintings of contemporary artists and students as well. The interior is absolutely fire-proof, dust-proof, and vermin-proof. A constant moisture content will be maintained throughout the changing seasons.

As people come into the museum through the entrance vestibule they pass across a perforated metal floor through which air-conditioning apparatus, operating like a vacuum cleaner, creates suction on feet and clothes, making it less likely for dust to come into the building. All entering air is washed, filtered, tempered, and discharged at slow speed into every portion of the building. The temperature changes within will therefore be negligible throughout the course of years, enabling all glass coverings and frames to be eliminated from the paintings. The vast collection of paintings is so situated and displayed that wall surfaces of the building itself automatically frame them in a setting suitable to each and every one. Desired changes may be made with little effort and special exhibits be easily arranged to advantage in as many ways as imagination may dictate.

For the first time, purely imaginative paintings, regardless of the representation of any natural object, will have appropriate, congenial environment suited to their character and purpose as harmonious works of art for the eye as music is for the ear.

In a corner of the first floor of the building a globular laboratory is designed wherein experiments in the sound-projection of movement and color in various forms of picturesque animation can be made and exhibited to a small group of about one hundred friends of the gallery. Experimental work in this art and the art of painting will be encouraged. Projection in this chamber for experiment will be from a pit in the floor under the center of a shallow dome. Reclining chairs will make it comfortable to view the domed ceiling as well as the walls.

The main structure is monolithic throughout, pre-stressed steel in high tension reinforcing high-pressure concrete. The exterior and interior will be faced with polished marble-



*Mr. Wright beside his model for the new Guggenheim museum.
(Photograph courtesy The Architectural Forum.)*

aggregate. The only exception is the greatly extended ground-floor surface which will be a continuous pavement of large marble slabs. The galleries taken all together afford approximately three-quarters of a mile of day-lighted wall-surface perfectly adapted—either by daylight or night-light to the convenient display of paintings. There will be no hanging of the pictures; all will rest on a prepared base which is part of the wall. Throughout the structure artificial lighting comes from the same source as daylighting and is incorporated within the construction of the building. From wells in the great rotunda under the glass dome changeable prismatic illumination plays upward and outward from electrically controlled fountains of light, not only illuminating the great open central space of the grand-ramp but going outward over terraces and gardens.

Under the main gallery there is a cinema, entirely below ground, where films may be projected from behind the screen or projected upon it from the front. This inner chamber, completely insulated from exterior sounds, will seat four to five hundred persons. This novel, subterranean room is also admirably adapted to chamber-music and various forms of educational entertainment. Entrance to the cinema is through the museum, and exit is directly to the street through an outside sunken garden on Fifth Avenue.

Provisions have also been made in this connection for greenrooms, experimental workshops and also for the safe



Cross section of model for the new Museum of Non Objective Art, to be built at the corner of 88th Street and Fifth Avenue, New York, approximately half-way between the National Academy and the Metropolitan Museum of Art. Since the model was made Mr. Wright altered some details, removing the thin columns shown here, and projecting steel cantilever supports inward from the outside wall.



The new museum model from above, showing the glass dome, of tubular construction, similar to the roof of the Johnson Wax Company in Racine.

storage of a choice film-collection recording the work of the Foundation. For film research in many different directions, cinema workshops and research-laboratories are not only provided but are equipped with the latest apparatus for experimental work; scholarships will be awarded to especially talented workers. Adequate clerical, shipping and receiving accommodations are conveniently arranged independently of the main museum.

Not only is the entire monolithic building plastic in the form of a rising spiral but it is plastic in actual construction also. Glass in the form of pyrex tubing is extensively used to light and seal the interiors; a beautiful material in itself as well as a utility. The solid floors, ceilings, and walls are all lined with cork to insure good insulation and noiseless movement. Quiet floor-surfaces and ceiling are uniform with each other, all together contributing to the great repose of the spacious interior. The whole is a well-studied background for the paintings to be displayed there.

All effects are integral parts of the building itself, both exterior and interior. Comfortable seats are features of the design everywhere there is an interest. They are part of the general installation so that any painting may be viewed comfortably.

Quarters for general administration alongside the museum are developed in the same general character, so that conduct of the affairs of the museum can be directly under the supervision of the curator as needed. A number of studios for preparatory work for exhibitions and the research continuously sustained by the Solomon R. Guggenheim Foundation are provided for upon the upper levels of the building. These upper levels terminate in a conservatory filled with plants above which to one side, crowning the tower for the elevators and fast ramps, is an observatory where an adequate astronomical telescope will be installed for general study of the cosmic-order.

On the ground floor provision for an adequate and intimate

cafe service is made. Entrance is directly from 88th Street. And a charming banquet hall and board-room is located on an outside terrace beside the grand ramp opening to the court overlooking Fifth Avenue.

A large, high, and spacious quiet inner-gallery below the main floor level is concealed but partly revealed to the main gallery—in which will be shown the great masterpieces of the new movement, collected by Solomon Guggenheim and the curator, Baroness Hilla von Rebay, and which for many years have characterized the Guggenheim Foundation with no adequate place in which even to store them, not to mention showing them.

An interesting feature of the building is the fact that grand-omania is discarded. All in all, it is proportioned to the scale of the human figure. This is true not only in every detail of the new gallery but of the organization and uses of the building itself as a whole.

Not only the proportions but method of construction of the building are in perfect keeping with the plastic nature of the design, so perfectly adapted to its purpose that the paintings it displays will be at home in environment admirably adapted to their character. The entire structure will be securely founded upon bedrock fifty feet below the street level and will be of the most enduring character known to modern science. Requiring little or no maintenance, the edifice is virtually indestructible by natural forces—earthquake-proof, fireproof, and storm-proof. The building is intended to be a reposeful center for all sincerely interested in the art of painting as a source of human culture; a window open upon the future of painting as a progressive, responsible cultural art indispensable to modern life.

And finally, this building will be permanently in the heart of New York City upon one of its proudest avenues—the gift of a far sighted philanthropist—one of a great family of philanthropists, who loves his city and sees the growth that lies now at the threshold of its future.



*We're catching up
with those
telephone orders*



THE news is a lot better for every one who's been waiting for a telephone.

We've put in more than 500,000 telephones in three months—and they're going in faster every day.

But there are places where we have complicated switchboards to install—even places where we must build new buildings for the new switchboards. In those places it will take more time.

We're working hard on that job and aiming to give everybody quicker and better service than ever before.



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There's Good Music on **The Telephone Hour** . . . every Monday evening over NBC

NEW BOOKS

Painting and Painters: how to look at a picture, from Giotto to Chagall. By Lionello Venturi. Scribner, New York, 1945. 250 pp. \$3.75.

The Aesthetic Adventure. By William Gaunt. Harcourt Brace, New York, 1945. 269 pp. \$3.00.

Art, the Critics, and You. By Curt J. Ducasse. Piess, New York, 1944. 170 pp. \$2.00.

Sight and Insight: a prediction of new perceptions in Art. By Richard Guggenheimer. Harper, New York, 1945. 246 pp. \$3.00.

If you study or work with art you have probably been embarrassed by lay friends' requests for a good non-technical book. In no field does the public have hazier notions or more need elementary guidance. Today two types of books try to meet the problem: the very dry textbooks, in the multitude of dates, never answer the legitimate demand to justify the theme; the well-intentioned popularizers' apostleship has in no case been coupled with the thorough command of subject and problems required in an apostle.

If anyone can break through this conflict, it is Venturi. Among other things he is the author of the best book on Giorgione, one which rises methodically through documentary analysis to the most subtle and perceptive criticism. Thus it is he on the one hand who, among all others, has looked freshly at the essential values of older art, dismissing the academic stultifiers that too often accompany it, though are not inherently coupled with it. On the other hand, as compiler of the standard Cézanne catalog, he has shown the value of academic precision in the study of modern art, which too often flaunts a wayward sloppiness. For his capacity to express keenly the individual character of much major painting, we should be ready to forgive his frequent bad and even crass attributions of minor objects.

"Painting and Painters" nearly lives up to expectations; it supplies for the first time an intelligent survey of western painting. In each chapter a series of little essays discusses half a dozen examples of a main current. Venturi lets the reader follow a discussion from clear data—composition, iconography, social reference—to a conclusion showing each picture as a consummate particular statement, of a major viewpoint, a "method of vision" or an aspect of reality. The value of the scheme is in this continuity, the indication that artistic means, principles of style, interpenetrate with the feeling, the suggestion, that is evoked. This welcome wholeness keeps us from thinking of pictures in terms of a tag, like classicism or impressionism, by exploring the implications of such styles, to find how they are based on concrete forms, and how linked with other interests. This should meet the familiar cranky observer who refuses to credit attributions of value, who cannot understand the exalted status bestowed on the patch of colors.

Because the book is so useful for the untrained, warnings of some lapses must be the more exact. The reproductions cover the contents, are made from photographs, and are large enough—all this is good and unusual. (Too few publishers see that small pictures are a false economy.) But in printing, too many acquired the familiar exaggerated black which is held to show richness. Unlike other photographs, a usable reproduction of a painting must be diffuse and gradual in lighting and distinct in

forms. The legends beneath should give the sizes certainly, and probably the locations. The index, which could be so helpful, is a farce. Of these mechanical faults the worst is the English editing, which falls into the easy trap of transliterating Italianate words, e. g., "without intelligence" (p. 180) where "non-intellectual" is meant. "Glamour," throughout, was chosen by someone ignorant of its colloquial and only common meaning. To read that Piero della Francesca "wrote a theory on the regular forms" instead of "a treatise on the regular geometrical bodies" gives a false twist to a good argument.

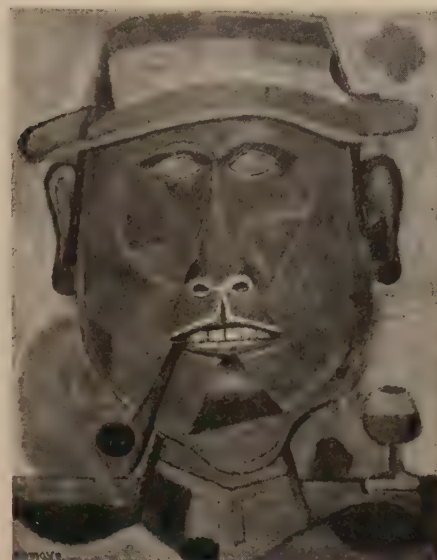
These are contingencies; to grapple with Venturi's special ideology is tougher. In sentences like "at this point we meet his eternal and absolute art beyond his transient and relative preferences" or "Thus, the resulting unity of form and color is perfect" it takes a while to discern that a term like "perfect" is not generalized and question-begging praise, but specific, descriptive, and pregnant. One might prefer something like "fully integrated" but one can learn to tolerate, even appreciate, the idealistic vocabulary, and agree intuitively on its justice in each case. True, this is not made easier when objective descriptions (composition, etc.) are followed directly by these absolute conclusions, without a chain of logic. One seems to have got to the right place, but breathlessly. Of Daumier we read "Feeling and imagination have a coherence of their own, which is parallel to the logic of thought without identifying itself with it." Venturi's own process is sometimes of this sort. But if just in art, the method is wrong in criticism; coherent analysis is possible and necessary. With Bouguereau the objective description (modeling, space, iconography) leads us directly to the conclusion that his picture is a "lie." It is; but the fact does not emerge from the description. If, as he could have, Venturi had shown that Bouguereau dealt in "recognition" without "perception" in Dewey's terms ("Art as Experience") and followed Dewey's demonstration that "recognition" is an esthetic starveling, a more rational conviction could have been induced. In Corot, as often, description and conclusion are each happily just, but the transition is a wash of terminology. (p. 149) This is naturally more frequent in the modern painters, whose aims are more private. The Raphael-Titian comparison (p. 112) is one of many fine examples of "perfect" fusion of description, historical connection, and value judgment.

One weapon with the cranky reader is a readiness to drop an argument to explain the general sense of a critical term. Another is extreme relativism. Such a book has to explain that the *Woman of Arles* is "beautiful" in the strict sense, without prejudicing the "classic" beauty of a Raphael. Perhaps inevitably this is accompanied by another relativism, in which the complete realizing of a painter's personal vision is the sole criterion for judgment. This is the logical result of dismissing the single standard, and it is not a circular argument. Yet it may regard too little the public use of art. The essay method means that few pictures are discussed, but the alert reader can apply the method learned. This and diffidence may justify omitting Flanders, but omitting the 18th century is inexcusable. These objections would have been less stringent had I not wished to urge a careful reading of the book. Their detail is the gauge of a high recommendation.

Mr. Gaunt has written a history of the art for art's sake movement. Why? Does he have new knowledge or keener insight? That is not demanded; for the book is a "popularization." What this comes down to is that a book can be written on a style with scarcely a quotation, reproduction, or analysis of a poem, prose passage or picture exemplifying it. The move-

ent was filled with most involved problems, capable of close application to problems of today; they are dealt with in three stages of conclusion, which finds *insignificance* its most essential trait. Then why write the book? The other 256 pages make clear why: if minor, or at least patronizable, the figures of the movement were very titillating. And the book consists of anecdote after anecdote, vivid personal sketches of some odd people. The publishers emphasize this criticism of Mr. Gaunt's earlier book: "He has extracted the essential gold from a fair-sized mountain of memoirs." It is well to say *memoirs*, for the author's forte is precisely in the distillation of the memoir sort of data: who knew whom, Smith's repartee, Jones' fight with Brown. In some books on art, biography is called in to support a thesis about the works. Here the process is reversed. The biographical bias to history is plainest in the treatment of the Whistler and Wilde trials. They become, not typical offshoots, but the climax and fulfilment to which the movement tended. When Gaunt tries a historical analysis, his naivete is patent. Thus he says the movement began when the French revolution destroyed the aristocracy, so that patronage collapsed. This is the fallacy of contingent cause (as: "England became Protestant because Henry VIII wished a divorce") which does not recognize that general phenomena have general, not individual, causes. In this case Gaunt's thesis can be most quickly, if not most fully, refuted by noting that the phenomena are not merely French. Blake, Shelley, Coleridge with his opium—each found a way to *épater le bourgeois* because he was de-classed. Yet England had no revolution but the industrial one, which Gaunt allows to lie in the background. Bohemia is a logical outcome of Caravaggio's world; the cult of the thrill only intensifies the yearning to the sublime. Just what does art for art's sake mean, what makes it tick, what is its structure, its interpenetration with other phases of life, its basis, its effect on us, how do its products express and define its nature? In the welter of anecdote, Gaunt dismisses these problems (except for the most conventional superficialities) whose attack would offer food for thought and action. Should one be surprised, when "the first thing man economizes on is thought?" The book is a best seller. One of its most quoted anecdotes is of Ruskin in his old age, when each evening a servant announced "The sunset, Mr. Ruskin." If this sounds familiar, you are recalling the most famous anecdote in "New England: Indian Summer," about Emily Dickinson's father and a sunset. The books are much alike. They perhaps mark a new style of pseudo-history, replacing analysis of thought by a story of the thinker's quirks. Of course the quirks are true minor effects of the thoughts. But the book is all effect and no cause, incidentals without principles. What connection with principles we find is due, I think, to its assumption of our commonest conventions of the Victorian—which are so rich that the word "antimacassar" can evoke a whole culture without any labor or perception on the speaker's part.

Curious to know how a "popularization" is made, I compared passages of this one with some of the books cited as its sources. Mainly it is a scissors and paste job, abstracting every sixth sentence like the READERS' DIGEST. But it compares badly with even a fair book on Pater, say, for there the mere increment of typifying instances provides a rounded picture of the man in his organic character. But Gaunt chooses of these the striking, not the typifying, so that one gets not a clear picture of Pater as a person, but only an impression that he did peculiar things. Even in the copying out odd things occur. Of the pictures Pater hung in his rooms—Michelangelo, Correggio,



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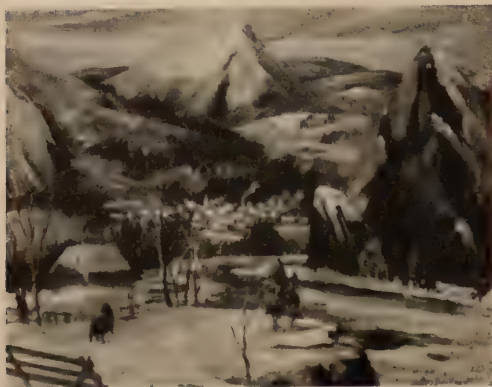
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Ingres—Gaunt says that they were “a frugal choice from among the riches of art”. He is giving us a monkish, austere Pater. The source says: “All dons had line engravings then, but they were all after Raphael. Pater had something more characteristic. . . .” Thus in their context Pater’s pictures are not frugal, but a widening, and also suggest speculation on his taste. The source also calls the bare brightness of the rooms a contrast to the usual “oaken respectability and heaviness”, a richer and more organic view than Gaunt’s simplicistic one. Odder is Gaunt’s “Jowett was frankly alarmed . . .” where the source begins the identical sentence with “Possibly Jowett was alarmed . . .” A small instance, but suggesting that the matter was thought dull and to need jazzing up. If we make music blare very loud, it brings more people from their dingy routine, but its structure is so distorted that it cannot offer its valuable statement. Popularizations teach a little to those who might learn nothing; but what will be learned from this book? Gaunt has been so concerned to make it digestible by everyone that he extracted all the energy and fiber, and left a sugared mush.

Ducasse’s fine purpose is to explain the business of esthetic to the general reader. In practice this means the definition of esthetic terms and categories. Thus beauty is the pleasure-causing property of an object. Ducasse points out that this definition resolves an old problem, whether beauty is objective or subjective; unfortunately it seems more successful in this concern than in illuminating our experience of beauty.

The artist’s purpose is to resolve his own tensions and to see his own soul. Quite so; but if this is all, why does society watch or support him? Ducasse rightly says that all men are artists—a little. Now all men breathe, but would specialists in breathing be honored? The “consumer” uses art by taking in the feeling placed in the work by the artist. (Art had been defined as the concrete statement of one of millions of feelings, each a little different.) But this process seems entirely disconnected from the artist’s process. A wish by the artist to transmit his experience, which is the thing that makes him reduce his “feelings” to concrete symbols, is not discussed in the section on the artist. Under “Consumer” we do read: “Artists, naturally, desire that their works be noticed” and a number of devices to this effect are cited, some queer, some very important for this casual place. We learned that the consumer absorbed the feeling from the object, as if the object had objectively reliable information on that feeling, like an analytical study. But in art the description of the feeling is not an experimental datum as nearly in a vacuum as can be, but is highly and valuably conditioned by the personal and social bias in its production. So we must see artist and consumer reciprocally related, not each busy with the object in a separate pigeon-hole. Ducasse’s separateness seems the result of his tendency to categorize.

It is noted in passing as an axiom that “to arouse speculation is automatically to inhibit contemplation.” What a blank and isolated contemplation, without wonder, debate, or concrete application! Ducasse admits other interests in art “but they are not esthetic.” Exactly! They can be classified out, and the problem solved terminologically. But was it solved for our experience; is the esthetic isolated in fact? Now 19th century romanticism, and hence 20th century popular instinct in art, does make much of art private, purely esthetic, unspeculative—and hence denies it vital truth and a place in society. Ducasse overcomes other romantic notions, as the identity of art and beauty (but later we read “most works of art have some beauty.”) The remarks on the special place of decorative art

re very full of suggestion, but the tendency to logical separation makes him think of decoration as applique on the object, and not, in the best instances, integral with it. I must also demur at the view of art criticism, which is made to be mainly the statement "This is good, or bad." As Ducasse shows, such activity is foolish. Most criticism is really characterization; if art tries to articulate experience, seizing a section of it from its flux of context, defining, delimiting, vivifying, criticism tries to do the same with art. Sensitive characterizing, as in Fry, can leave the value judgment plain and implicit with the reader, simply by seizing the principles of the book, and obviate the bald statement (as this review is trying to do).

At times the logical definitions seem very reasonably reached. But as soon as one turns to the "real world" of *Coriolanus* or the *Virgin of the Rocks* they seem to have no connection with these terms. The book has no quotations, no reproductions; would Mr. Ducasse analytically apply his schemes to some objects, to find whether their character is illuminated and certain living principles are enhanced?

Mr. Guggenheimer notes at various points that art has been badly detached from common understanding, and must be returned to it. This aim, which none will gainsay, he wishes to achieve by analysis of the artist's experience. It is the familiar one of loving minute sympathy with all aspects of visible reality, and is implemented with many happy examples. To it he then attaches a theory of continuity in everything: curve, growth, flow, and infinite gradation as against angle, cut, construction, and, one supposes, codifying like Mr. Ducasse's. He would like to associate this principle with modern physics, where matter is defined as electricity; but it has been observed that constructed chairs obey gravity no less though electrons are wayward—and Mr. Guggenheimer's theme is the visible and empirical. His really great source is Bergson, whom he quotes constantly. Small wonder, then, that he emphasizes spontaneity over reflection, direct feeling over the slow construction that intervenes between it and the work of art. Even the book is built on this plan, meandering among its themes somewhat and coming back to them later, so that some chapter headings seem to have been disarranged. For two chapters the theme is a meadow, in which we stand, absorbing it esthetically in infinite gradation. Now landscape fits such a principle better than portrait or still-life, being atmospheric and homogeneous. Landscape also, and of minute gradation, is the painting *par excellence* of the mid to late 19th century. Of Corot, one of the best examples, Venturi quotes (p. 148) similar opinions of light-values and spontaneity. When Guggenheimer casually lists nine of the greatest painters, six are of the 19th century, four of all others. He is also well informed historically on the period he could teach Mr. Gaunt), better than on others. But a progressive artist today would not see a meadow with such an eye. What is to be done even with cubism, which juxtaposes and constructs? It is hardly mentioned, and then in odd terms: abstract art has "evaded my sincerest efforts to appreciate" and illusion is attributed to its admirer. Are these not the precise terms of a philistine (which Guggenheimer is not)? Modern art is blamed for being "intellectual" as against "intuitive" (i.e. Bergsonian); indeed, though the author finds continuity in all experience and upbraids Huxley for separating human and non-human, he maintains this major dualism strictly.

Surrealism has an equally small place. A series of fair quotations leads up to the view that this art reflects modern chaos in all life, and then the point is dropped. In one of these Breton observes that, once absolute imitation is denied in

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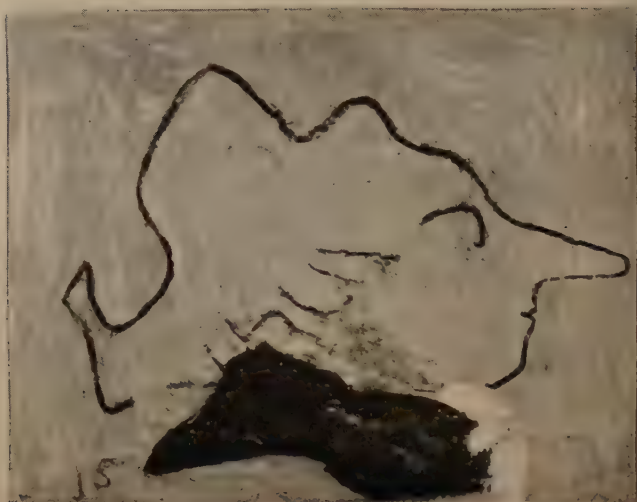
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painting, it cannot be limited to interpretation of the visual (Guggenheimer's stand) but can range through all experience. The program of "Sight and Insight" offers no reply to that. The book is full of very apt quotations and particular insights of its own; but sometimes the ideas go soft, as is the way when all is intuitive: "Over and above the temporal fallacy of our circumscribed minds is a transcendent Truth which must be approached in terms of that very Grace that is its essence. It is a truth and Grace of Spontaneity and must be so understood. We are within its light. To see it we must Spontaneously See. Is not God a Spontaneity? The Spontaneity." Rightly emphasizing that artists have high sensitivity, Guggenheimer goes further toward romanticism by making them abnormal. His citations of examples add up to a chapter of strain, eccentricity and disease in "genius types" (including Donizetti and Stevenson!) that recalls old anthropology books. His 19th century instinct to make the artist special and superior is too strong to let him implement his sincere wish to make him public.

Mr. Gaunt's book refers to some artists who wished to close off their own perfection from the world, and to their failure. The other three books display a major tendency in progressive thought about art today, the entire rejection of art for art's sake. Each writer is urgently trying to make his expert experience in part available to everyone. Each fails in part because remnants of the old view cling to him; a special instinctive ideology to be preached, which jibes better with the romantic elite than an elementary wisdom diffused throughout society. I have tried to indicate in each case that the ideology is not an individual quirk, but is specifically due to the survival of 19th century attitudes in the writer. Venturi's near-success merely points up the obvious: that some elements of romantic invention accrue to our permanent stock of ideas.

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LATEST BOOKS RECEIVED

SELECTED POEMS—MARSDEN HARTLEY. Edited and introduced by Henry W. Wells. New York, The Viking Press, 1945. xi and 139 pp., illustrated. \$3.

BERNARD LAMOTTE, Oil Painting and Brush Drawing. By Louis Gauthier. New York, Studio Publications, 1945. 80 pp., illustrated. \$2.50.

THE PRINTS OF PAUL KLEE. By James Thrall Soby. New York, Curt Valentin, 1945. 48 pp., 40 plates (8 in color), portfolio. \$15.

ARTISTS ON ART. From the XIV to the XX century. Compiled and edited by Robert Goldwater and Marco Treves. New York, Pantheon Books, 1945. 498 pp., illustrated. \$4.50.

RETREAT FROM LIKENESS IN THE THEORY OF PAINTING. By Frances Bradshaw Blanchard. New York, King's Crown Press, 1945. 106 pp. (paper). \$1.50.

MASTERPIECES OF PERSIAN ART. By Arthur Upham Pope. New York, The Dryden Press, 1945. 204 pp., 155 plates (some in color). \$10.

MARC CHAGALL. By Lionello Venturi. New York, Pierre Matisse Editions, 1945. 51 pp., illustrated (64 plates, 2 in color), \$10.

STUDIO: EUROPE. By John Groth. Illustrated by the author, with an introduction by Ernest Hemingway. N. Y., Vanguard Press, 1945. 283 pp. \$3.50.

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FINDINGS

(Continued from page 20)

us the added load on the person who practises a profession and keeps a household and family, explains why only a quarter of the artists replying were women.

What It Costs to Be an Artist

Among problems of the artist, a point is often overlooked—the need of the painter and sculptor for adequate work space. This is especially true of the sculptor, who needs a workroom separate from living quarters because his work is often noisy and dirty. He needs, too, a floor strong enough to support the weight of heavy pieces and a studio easy of access so that moving vans can easily handle his work. His rent is therefore likely to be high, as we noted in the data of a sculptor who had les of \$450 and expenses of \$950.

The problem is well presented in the comment of one sculptor, who also brings in the effects of the war housing situation. He writes: "One of the difficult problems facing a sculptor is housing. In four years my wife and I have not been able to find usable studio quarters which we could afford. Unlike a painter, we must have a separate workshop because of the nature of our work. As a result I have to maintain both an apartment and a studio where I work in my spare time."

Generally speaking, artists eat up or pay out in rent all they can make. Typical is the artist who has expenses of \$1000 and earns \$1200 a year teaching. The Alice-in-Wonderland economics of the art world is instanced again in the case of the sculptor who had a total income of \$200 and expenses of \$300. "What do they use for money?"—as the late lamented Breihei once asked. Certainly not buttons. Or, how long shall we require our artists to do home work, or rather outside work, to pay for the privilege of being artists?

The bewildering economic aspects of the artist's status are suggested in the following: "According to income tax collector, I am not allowed any deductible tax for materials except the expense incurred painting pictures that are sold. As I paint constantly, and most of my pictures are not sold, the cost of my materials, since I do so much experimentation and research, is considerably more than I may deduct."

Without wanting to pose as a legal expert, the writer suggests that here is one of the handicaps of the self-employed professional. In small businesses with incomes under \$5000, I believe it is true that cost of materials toward unsold inventory is an allowable expense. If so, why not also with the artist's total *oeuvre*? At some time, he may sell his stock on hand. Even if he never does, yet the total bulk of his work is part of the essential background for the sale of what he does sell. Let's liberalize the law for intellectuals.

Another artist makes a similar point: "You will note that I have estimated my annual income at \$1500 and my annual expense at \$2000. This is a miraculous phenomenon that has something to do with the artist's place in American life, and that I hope your book will help to explain."

Wasted Skills

How much "spare" time and energy may an artist expect to have for the practice of his profession? In our questionnaire, we asked: "Do you devote the major part of your vocational effort to art work?" This is a question one would never dream

of asking a doctor or a lawyer. Obviously a trained professional devotes the major part of his time and effort to his profession. Why should the question be asked of artists?

In fact, 26 out of 33 sculptors did reply that they do devote the major part of their time to sculpture. But 15 immediately listed other activities, as teaching, advertising, war work, house-keeping and child-rearing, model-making, and industrial design, as if it is to be expected that the artist devote the major part of his time and energy to his craft and then find enough extra time and energy to live a second fulltime life side by side with the first.

The same is true of the painters, 107 of whom replied that they do devote the major part of their vocational effort to painting. At the same time, 19 listed teaching as if it were an organic part of their creative expression. It may well be an organic part of their earning a living; but teaching per se will scarcely paint pictures or carve statues.

There is something a little odd in the calm acceptance of the fact that a man must spend nine months of the year in a schoolroom in order to be entitled to spend three months with chisel and mallet or with brush and palette. This is thinking at the level of those who used to consign artists to ditch-digging without a care that society might have some special and valuable need for their expert skills. And, indeed, elsewhere in this article I quote artists who criticize this assumption.

The effects of the war are less clearly revealed in the questionnaires. Some artists found their economic condition improved, some worsened. In general, more hard cash trickled down to the American public in the 1940s than in the 1930s, and this was felt in higher levels of consumption, even of art goods.

Generally, the improved income of artists must be understood, however, in terms of regular weekly or monthly wages or salaries from war employment or the like. If any one spent more money for art, it was collectors and private industry seeking tax-exemption on war profits. Some benefit accrued to artists, but no fundamental change in their status or solution of their problem.

The question asked at the beginning of this analysis still holds: *What are we going to do about our art and artists?*

ARTISTS ARE PEOPLE

(Continued from page 21)

"These figures represent lean poor years of depression and war. It is not very encouraging. Having run behind for some years, I have gradually sold off such small capital as I inherited. Frankly I have always been underpaid for my work; the only reward has been the consciousness of not having debased the work. . . .

"Your survey is an interesting project. It may seem inquisitive, and of course I was tempted not to answer. Official and government projects for artists seem to require political talents that many of us do not possess. The art schools turn out artists by the hundreds [*in peacetime at the rate of 18,000 a year—EMCC*] and our society is chiefly interested in other things, that is, when it comes to paying out money. They are interested in art but expect it to come *free*, like air. It seems to me that many artists who are successful must be persons of property any way—or married to it."

Here one might interpolate that the author has no wish to

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be inquisitive. If all these facts could be gathered with a clue as to their personal origin, this would be fine; and if one could understand the plight of artists without sharing their emotions, this would be easier on the heart. However, the spirit of this comment makes one hope that more artists will hurdle that barrier of "inquisitiveness" and cooperate in the same wholehearted mood.

To return to the theme, at the time of the American Revolution, our nation had a property qualification for voters. Now 170 years later, having fought and won two wars for democracy, are we to impose a property qualification on artists?

The same reality takes on a slightly different coloration in the following comment: "I don't know what you are trying to get at. It has long been known that only by accident does an artist make money and this questionnaire is mostly about income. My income, like most artists', is very irregular and hazardous. We all violate basic rules of prudence by anticipating our income when there is no real reason why we should have an income at all. We live, largely, on faith and unless an artist has an abundance of self-confidence and faith in his makeup, he had better do something else—or arrange things so that he has a wealthy parent.

"All the Medicis are dead. I hear."

Another interpolation may be in order. One purpose of our questionnaire is precisely that we do not believe that what has been must always be. And perhaps there may be a new kind of Medici coming on the horizon?

From the questionnaires we have gathered a quantity of data in the hope that this beginning will lead to a more comprehensive compilation of much-needed information.

But we have gathered, too, a harvest which never took root and flowered. Harvest of the vine set on stony ground and bearing scant fruit because unnourished. Harvest of the hopes of men and women who die deaths of attrition, fed on stone instead of bread. Harvest fertilized with cynicism and dedicated to the undemocratic proposition that the laborer is *not* worth his hire.

Art in our time has lived under an overcast sky, with no beneficent sun to swell and burst its seeds. What wonder that the harvest seems meager? Wonder, rather, that with so little nourishment our artists have created so much.

Certainly all of us who believe in the American dream and the long ascent of democratic aspiration in our history want to see the benefits of broadening democratization apply in the cultural field as in the economic and political. So a new sun may be rising over the American land.

Certainly, too, we don't want our artists burning the bulbs of their lifework, as one artist writes: "... I have just retired from the faculty. . . . and a week ago I closed my studio and destroyed a considerable portion of the canvases that I had not already scrapped.

"No, I am not bitter about it. I had a wonderful time painting these pictures, and if people rich enough to buy them did not care for them, at least one man . . . wrote me from central Pennsylvania, 'I am only a poor coal miner, but I want to buy your picture if I can afford it.'

"On the whole life has been swell and though painting has not supported me directly, my knowledge of it has enabled me to support myself in allied work. One of my pet theories (probably sour grapes) is that the creative work of an artist *should not be the means of his support.*"

A theory, one might remark, which allows society to continue to evade its responsibilities to its cultural workers.

A similar psychology, which the writer cannot help thinking has been imposed on the artist, is expressed in the following: "The painter, like the astronomer, must begin and remain non-professional searcher."

This artist goes on to suggest that artists should have a second string to their bows, a business or the like.

The difficulty with this line of reasoning is that it is based on an erroneous assumption. The astronomer is a highly trained and skilled intellectual, working in a highly coordinated branch of knowledge, with facilities which cost millions of dollars—just try to manufacture a 200-inch astronomical lens, and see what it costs!—and with a degree of socially integrated cooperation as remarkable as that planning which produced the atom bomb. The artist is also highly skilled and trained, and he needs as much social support as the scientist.

The other pole to which he may be pushed is revealed in the comment of a painter who for ten years had stayed in his hideout at home, working at his art, with "all expenses paid by my father." He has preserved his integrity, he adds, and been able to do his work.

This is a fine solution for the individual, as long as there is a father, or mother, or working wife, or rich old woman, to pay all expenses.

Healthier both for society and for the artist, in the writer's opinion, is the attitude expressed in the following: "For whom I am working, except for myself of course, I can't quite tell."

"Without bitterness—and I say that honestly, objectively—I wonder why a working artist, recognized by his own colleagues, must continue an economic outcast in a culture and country which he truly considers 'the last best hope on earth.'"

"I wish I could tell, and ask, you a lot more."

"Good luck with your study."

The truth is that this story, told and retold, is an epic of human erosion in which the human being has refused to be destroyed.

One reply tells of an older painter who did not make a living from his painting till he was 70 and "sold only one picture before he was 49."

Fortunately for the well-being in our country, our doctors, lawyers, engineers, teachers, technicians and even plain workmen are not expected to work five-sevenths of their lives for nothing. But why should our artists be treated as second-class citizens? And why should some of them even rationalize their status?

A practical aspect of the artist's problem is revealed in the following: "Find it impossible to get a teaching job, because I am self-taught."

Finally, What Is to Be Done?

Drift with laissez-faire acceptance of what has always been? Or seek to develop better support for art in America?

Our last quotation from the artists themselves is by no means an isolated one. Perhaps, interpreted in the spirit of the full employment bill, it is the answer to what is clearly a real and urgent problem? This artist writes:

"Would suggest that the artist in America needs a federally supported art program similar to the Federal Art Project, but without the qualifying relief status."

"Industry and commerce and that includes the Pepsi-Cola contest, Lucky Strike ads, etc., cannot afford continuous weekly support that is consistent with truly creative art."

Here we may leave our artists, facing the future we all face.

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The same conflicts of opinion exist in their thinking that pervade American life generally. But the same will for growth and improvement is also evident. Here is hope for art.

QUESTIONNAIRE MAGAZINE OF ART 22 East 60th Street New York 22, N. Y.

BIOGRAPHICAL

Number of years of art education: As practising artist:
Do you devote the major part of your vocational effort to art work?
If not, do you work regularly outside of art, and at what?
Age? Married? Children? How Many? Principal Medium?

INCOME

Total income for 1944: \$..... Estimated annual income, 1934-43: \$.....
AMOUNTS OF 1944 INCOME FROM:
Museums: \$..... Collectors: \$..... Government: \$..... Industry: \$.....
Teaching: \$..... Advertising, Illustration and Commercial Art: \$..... Reproduction royalties: \$..... Prizes and Grants: \$..... Other Sources (describe nature): \$.....

SALES AND COSTS

Is your work sold through a dealer? Direct?
If by dealer, what percent commission does he receive?
Does he pay exhibition, catalogue, photograph and publicity costs?
Annual costs (estimated) for studio rent, materials, etc. (tax-deductible): \$.....
Do you own or rent your home and studio?

*Signed:

* All material, including your name, will be held confidential. Your signature is asked as a safeguard against the questionnaire's falling into unauthorized hands.

Please use the other side of this sheet for further remarks or comments.

OUR SCHOOLS

(Continued from page 12)

Shapes and practices are seldom static. They act upon us and their action, silent and unreasoning, may be violent and continuous. All around us, day after day, and often when we are least aware of them, shapes and practices lift or depress us, provoke or solace us, channel our spirit or set it free. Together with the shapes and movements of the nonhuman world, they form that environment which, as we know, determines together with our inheritances our destiny on this earth. As we make these so they make us. You may be sure that surrounded by mean and misshapened things, accustomed to mean and misshapened observances, there will live a mean and misshapened race of men.

Our school children will create their own world. We see around them the corrupting winds which the war has awakened, the filth and disorder and hatreds and brutalities it has engendered, the dissolution of the values by which the nation lived; but we know that, guided by some secret compass of the mind, they will find their way through that hurricane endowed anew with the creative spirit. Through these children we also build—we who are teachers—for their way of building is established by us. If they build for comfort merely and for security, if they build for more earning and more buying merely, for production and consuming merely, that will be because we did not give them the experience of a nobler construction. It will be because we did not persuade them of another purpose in their building. It will be because we failed to re-establish the authority of art.

The re-establishment of that authority is so important a purpose at this crisis as to make it the only educational objective that really matters.

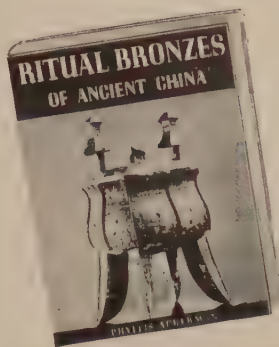
The first essential is that we should think of art as activity and practice. We should put aside the notion that art is feeling or knowing or enjoying and see it as a way of making and doing which truly might enter into and color every part of the fabric of our nation. Our procedure as teachers is then clearly defined for us; for since it is certain that everyone is endowed at birth, if not equally, at any rate in abundance, with the basic sensibilities and promptings of art—since children, before they have felt the deadening effects of education cannot make anything lacking in grace and meaning—we have only to find the means for sustaining that virgin impulse, for awakening and strengthening it, for giving it opportunity and scope.

We shall not do this by the conventional processes of an educational system founded upon the traditions of letters and science. Art cannot be learned. It is no function of an artist to distinguish accurately the first, second and third mannerisms of Vermeer or to know the perpendicular from the decorated style in Gothic architecture. I have no objection to such idolatry but I would have it strictly divorced from the teaching of art; and in order that this divorce might be complete, I would have high-school students wholly ignorant of art history until after they had learned to paint and write and build; nor should they be introduced until after many years of experience to fashionable standards of taste. I should not care if they were never taught to appreciate (dreadful word!) the paintings of Picasso or to imitate the constructions of Le Corbusier, or to find occasions for gush in the sculptures of Alexander Calder. To speak frankly, I find few things more depressing than the correct appraisements of these by juvenile critics accompanied usually with condescensions towards Sargent and St. Gaudens. Little as I admire Sargent I am ready to defend him—and Bouguereau also—against all comers under twelve years of age.

So long as art is taught as something to be learned, so long will it remain precious and remote like the old masters in the museum. Nevertheless, I doubt if we have found a better method when we introduce art, as is so often done, in the form of a relief from the more arduous disciplines of science. Art is not play, even though that definition is sanctioned by those philosophers who postulate the need of a catharsis for unused energies or of pent-up emotions. There should of course be art in the play of children—and in the play of adults, for that matter—but that is something quite apart from that notion, implied rather than expressed in secondary schools, that the art courses are of little import to the business of living. Students are quite right not to take seriously teaching with so little purpose.

The trouble with such courses lies in the way they color the student's judgments of art, of its nature and value, and of the artist's place in the world. Students might amuse themselves, as architects do, with water colors or clay modeling and no harm done. They might quite as profitably as adults take courses in tapdancing and saxophone playing or even (when I am safely out of the way) in play-acting; nor am I unfriendly to a reasonable indulgence in the comfortable excitement of motion pictures, jazz orchestras, and the crooning of radio crooners. These are important only when we call them art.

Art is neither knowledge or play. Perhaps it is really not necessary for me to add that it is also not beautification; a



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thing to be pinned like a badge to our spiritual lapel. There are, nevertheless, many thousands of people who take that cosmetic view and some of these, by accident or the devil's cunning, become teachers of art. They will tell you that the arts are like flowers in a garden—a beautiful phrase if only it were true—and like flowers are to be added onto life, affording us that disinterested contemplative delight which we are told is the essence of the “aesthetic experience.” When we have planned our house we will add on the architecture. When we have furnished our living room we will brighten it with a Laurencin. To make our guests forget the California champagne we will tune in a swing band.

Art cannot be taught by these methods nor by any of the methods familiar to scholarship: not by information-giving or by lectures, recitations and readings, or by the organization and guidance of the play impulse apart from usefulness, still less by the encouragement of taste in ornament and in conduct. These may be useful in one way or another and, if they are so used as not to blind pupil and teacher to the true nature of art, to remove art from reality, to disguise its relationship to life, they may be harmless. Nevertheless, they do not afford that kind of experience or establish those habits of thinking and seeing which form the necessary introduction and basis to the artist's way of working.

Art comprises first an arrangement of impressions or ideas and second an arrangement of sensuous forms which exhibits and interprets those ideas. Art begins with the creation of an imagined order and proceeds to the evolution of an order made up of actualities—of shapes, structures, colors, tones, movements—which conforms to the order inwardly conceived. Whatever therefore may be its ultimate goal, all education in art must be, especially in the preliminary and fundamental stages, addressed to the development of that process of thought and vision. This must be done, not through precept or example, still less through the accumulation of factual material, but through such experiences as will establish in the student's mind a clear apprehension of these basic relationships and encourage these aptitudes which are specific to this order of creative activity.

Such experiences, to which making and doing are cardinal, cannot be included as incidents merely in a curriculum of sciences. They must form the heart of the educational process. They must begin with the beginnings of that process and they must be woven inseparably into every part of it. They must in some way enter into every phase of a student's life, giving meaning and directive to his growing knowledge of the world so that knowledge also becomes a material of art.

For this new disciplines must be created, not reframed out of the disciplines of letters and science. We shall have to create processes of teaching unique to this, our new objective, which we may be sure will require equipment, environment, conventions, practices and standards peculiar to itself. These must be organized, not by deductions from theory but by the well-tried method of trial and error; they must be developed cautiously over a long period of time, constantly renewed by discovery and invention; and they must be enlightened by a liberal philosophy. That program will not be easily realized in an educational system like ours, firmly founded upon the written word, so importunate of science, so solicitous of practical success.

We might begin with workshops and studios: not “manual training rooms” or “art departments,” not conveniences merely for extra-curricular activities, but as elements recognized as

fundamental and prescriptive to the educational process. Here the student, beginning with the earliest grades, experiences the methods and objectives of art. All that is done here is purposeful. Here, for example, drawing and painting, modeling and carving, wood-block and photography, are taught as languages—that is to say, as ways of expressing things seen, meanings discovered. Here the student encounters the materials of which man shapes his environment—the wood, iron, stone and flax which are the substance of cities—and, in the practice of assembling and shaping these for use, he learns that these also are the elements of a language and may receive the imprint of his thought. He discovers the relation of technique to expression and use; learns how to search for and attain form, seeking out accords and sequences, setting the parts in relation to the whole; and doing this he learns to recognize the manifestations of the human spirit in even the simplest utensil and knows its power to lift and animate.

If I had my way the spirit of the workshop and the studio should inform every part of the school. There should be a workshop for letters where poems and stories are made; workshops for dancing and for music; workshops for the art of living together in houses, that ridiculous name *domestic science* being forever anathema. It is less important that students should know the styles and periods of the English novel, however useful that may be as a guide to their perception, than that they should be able to tell a story simply and eloquently. “My only hard study,” a little girl once said to me, “is *The Merchant of Venice*.” A dreadful book to put in the hands of a little girl! Plato, who said that a good education consists of singing and dancing well, meant his comment to be taken seriously.

I would have this spirit also inform the sciences and those applications of the sciences which we call technologies. These are the tools with which to build the future; we must place them in the hands of those who would use them as agencies of art. Our architects have shown us the way, having made many machine technologies subservient to the artistic intention; we must have architects for our civilization, men who use our technologies to lift our cities high “above the heavy, earthen atmosphere of necessity.” The phrase is Schopenhauer's and was used by him to define the redeeming nature of art.

We should arm our students with scientific knowledge not merely because that will help them to grasp the relationships of the objective world but also in order that this knowledge may be placed in the service of the civilizing forces. Our students should be taught to see that relationship. They should know how the sciences are interwoven with history, how they progress with the spirit and are retarded by its eclipse, how, like all things made by man, they are colored by emotion and distorted by self-interest, how they are only valuable as humanities and only true within the horizons of human experience.

Not science but the goal of science is important. That is one reason why I believe that science ought not to be taught in secondary schools unless its utility is continuously made clear: I mean, of course, its utility in the art of living. That is one reason for believing that cookery, for example, is a better discipline in our schools than chemistry. The ingredients of a cake are science, art and good sense, all of which can be blended there into a very pretty simulacrum of the good life. Algebra and geometry would not be such deadening experiences if students were to make immediate use of them in the workshops. I am not in favor of vocational training at too early an age; and yet I should have my educational processes at all times so clearly addressed to the practice of living that no marked

change should occur either in habits of thought or in patterns of activity when the time came for vocational instruction. The one discipline should merge into the other, both being parts of an art of teaching.

We forget sometimes that teaching is an art. That also is making and doing. That also must be informed by a purpose beyond that of practical utility, by an artistry not described or insisted upon and yet unmistakable, an unheard music pervading all of our materials and processes. The products of teaching must also have qualities beyond those demanded by economic or political expediency; that product also must be given form, sequence and importance.

Our civilization is what we made it, not by calculation or deduction, still less by accident or inspiration or by the taking of infinite pains, but by a wide spontaneous collaboration established by a common discipline and habit. That discipline and habit are comprised in the artist's way of working. By the artist's way of working we shaped our American Constitution and all that armature of principle and usage which binds us together as a nation; and by that way also were formed the structures of our religions, our free and stable channels of industry, our system of education, and all of those fabrics of convention, manners, and amenities which sustain the commerce of society. All of these and all else that confirms our status as human beings are works of art—not works of art made by lone men of genius but made rather by the millions of men and women who had discovered in home and school a dignity and direction not revealed by those lanterns, however bright, which are turned only in the direction of self-promotion and the accumulation of national wealth.

Our new world must be built by better artists than any who have hitherto practised.

NEW AMERICAN ART ANNUAL

The new volume of the American Art Annual, published last month, has been completely rewritten. It lists a total of 2,749 reports of organizations of which 2,113 are in the United States of America, 91 in Canada and 545 in the 20 countries comprised in the Latin American section. The volume is edited by Miss Florence N. Levy with the cooperation of Advisors in every state of the Union and Advisors for the Canadian and Latin American sections.

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LETTER TO THE EDITOR

SIR:

During the war-years, while every contact with France was impossible, there appeared on the New York art market a number of drawings offered as works by Aristide Maillol and adorned with his characteristic signature. They were obvious fakes, all done by the same more or less expert forger. Some of his products found their way into reputable establishments on 57th Street (the owner of one of these galleries himself soon recognized his error and kindly put the enclosed photograph at my disposal). It was then my hope to obtain a statement by Maillol himself, but with the liberation of France came also the news of the master's death. This circumstance apparently has encouraged still another forger to make more drawings which are now being peddled in New York, as well as at least one terra cotta of which I have seen a photograph; they are all offered at sus-

piciously low prices. Whereas forger No. I proceeded rather cleverly, unable however to suppress a certain slickness acquired through some academic training, forger No. II evidently ignores even the simplest questions of anatomy, his drawings are not only awkward but downright bad. Both derive their "inspiration" from sculptures, drawings, and prints by Maillol of which reproductions are available and it is easy to recognize in almost every case, in spite of certain changes, the original work from which they "borrowed."

I feel it my duty toward the artist himself as well as toward those whose good faith may be exploited to warn your readers and draw their attention to the fact that Maillol has now reached the dubious height of fame where cuckoos begin to lay their ugly eggs in his nest.

—JOHN REWALD.

JANUARY EXHIBITIONS IN AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. *Akron Art Institute.* Jan. 22: Pntgs. by William Sommer. Jan. 27-Feb., Major Exhib. of Housing and City Planning.

ALBANY, N. Y. *Albany Institute of History & Art.* Jan. 9-Feb. 10: Painting in Canada—A Selective Historical Exhibition.

AUBURN, ALA. *Alabama Polytechnic Institute.* Jan. 13-Feb. 3: New War Art by LIFE Magazine Artist Reporters. (AFA)

AUGUSTA, GA. *Augusta Art Club.* Gertrude Herbert Memorial Institute of Art. Jan. 6-19: Serigraph Portraits of Artists by Harry Sternberg. (AFA)

BALTIMORE, MD. *Baltimore Museum of Art.* Jan. 4-24: Modern Advertising Art (AFA). Jan. 13: Teaching Elements of Design. Jan. 20: Photographic Salon. Jan. 6: Prints by Paul Klee. Jan. 27: Still Life and Flower Paintings.

BLOOMFIELD, MICH. *Museum of Cranbrook Academy of Art.* Jan. 16: European Artists in U. S.

BLOOMINGTON, ILL. *Illinois Wesleyan University.* Jan. 12-26: Introduction to Modern Sculpture.

BLOOMINGTON, IND. *Indiana University.* Jan. 6-27: Contemporary Watercolors from the Whitney Museum of American Art. (AFA)

BOSTON, MASS. *Museum of Fine Arts.* Jan. 6: Special Christmas Exhibition.

The Institute of Modern Art, 138 Newbury. Jan. 12: Members' Show.

BUFFALO, N. Y. *Albright Art Gallery.* Jan. 10: Buffalo Artists Traveling Exhibition.

Buffalo Museum of Science. Jan. 6-27: History of Man in Ancient American Art. (AFA)

CAMBRIDGE, MASS. *Fogg Museum of Art.* Jan. 31: Medieval Korean Pottery, The Graphic Art of Daumier.

CHAPEL HILL, N. C. *Person Hall Art Gallery.* Jan. 6-28: Drawings by Old and New Masters, Color Exhibit.

CHARLOTTE, N. C. *Mint Museum of Art.* Jan. 23: Built in USA. Architecture of recent yrs. Three Auburn Artists in Armed Forces, Guatemala Watercolors, Textiles, Jewelry.

CHICAGO, ILL. *Art Exhibition Galleries,* 1 North State, Jan. 5-24: The works of members of the Musarts of Chicago. Jan. 28-Feb. 20: Oils and water colors by members of the South Side Art Assoc. of Chicago.

Art Institute of Chicago. Jan. 1: 56th Ann. American Exhibit. Jan. 27: Elizabeth Engelhard and May H. Gilruth, Paintings.

Chicago Galleries Assoc., 215 N. Michigan Ave. Jan. 31: Exhibit by Contemporary Artists of the Midwest and West.

CINCINNATI, OHIO. *Taft Museum.* Jan. 2: Paintings of Paris by Floyd and Gladys Rockmore Davis.

CLAREMONT, CALIF. *Rembrandt Hall, Pomona College.* Jan. 4-26: Grandma Moses.

CLEVELAND, OHIO. *Cleveland Museum of Art.* Jan. 6: Art of the Americas; Photographs by Fritz Henle. Jan. 13: Etchings & Lithos by Rodolphe Bresdin.

CORTLAND, N. Y. *Cortland Free Library.* Jan. 31: Palmer Undersea Pntgs.

COLUMBUS, OHIO. *Columbus Gallery of Fine Arts.* Jan. 7-20: Chinese Sculpture.

DALLAS, TEX. *Dallas Museum of Fine Arts.* Jan. 6: Fifth Ann. Texas Print Exhibit. Jan. 20: Ceramics by Houston Artists.

DAYTON, OHIO. *Art Institute.* Jan. 8-29: Cranbrook Exhibit, Dehn Water Colors.

DECATUR, GA. *Agnes Scott College.* Jan. 10-31: Chinese Woodcuts (AFA).

DECATUR, ILL. *Decatur Art Center.* Jan. 6-27: The New Spirit (Work by Le Corbusier) (AFA).

DENVER, COLO. *The Denver Art Museum.* Jan. 31: Taste Show.

DURHAM, N. C. *Duke University.* Jan. 4-27: Coptic Textiles (AFA).

FLINT, MICH. *Flint Institute of Arts.* Jan. 6-27: The American Snapshot.

FORT DODGE, IOWA. *Fort Dodge Fed. of Arts.* Jan. 6-27: Contemporary Mexican Folk Costumes by Carlos Merida (AFA).

GRAND RAPIDS, MICH. *Grand Rapids Art Gallery.* Jan. 3: Religious Paintings by Old Masters. Jan. 5-27: Soviet Children's Art in War & Peace.

HARBOR BEACH, MICH. *Harbor Beach Community House.* Jan. 6-27: 24th Ann. National Exhibit. of Advertising Art (AFA).

HAGERSTOWN, MD. *Wash. Co. Museum of Fine Arts.* Jan. 27: European Master Paintings—Coll. Chas. E. T. Stuart-Linton, items from Permanent Coll.

HOLLAND, MICH. *Netherlands Museum.* Jan. 10-31: New War Art by LIFE Magazine Artist Reporters (small show) (AFA).

HOUSTON, TEXAS. *Museum of Fine Arts of Houston.* Jan. 6: Seventh Ann. Texas General Exhibit. Jan. 31: Germans in Exile, Watercolors & Prints from the permanent collections. Jan. 27-Feb. 10: Twenty-First Ann. Houston Artists Exhibit.

INDIANAPOLIS, IND. *John Herron Art Institute.* Jan. 27: Contemporary American Paintings (Annual).

KALAMAZOO, MICH. *Kalamazoo Institute of Arts.* Jan. 12-2: Collection of Paintings Lent by Robert Bovom; Weaving by H. P. Greenwall. Jan. 12-Feb. 2: Arts in Therapy Museum of Mod. Art.

LAWRENCE, KAN. *Museum of Art, University of Kansas.* Jan. 1-27: Prints Midwestern Museum Association; Look at your neighborhood.

LITTLE ROCK, ARK. *Museum of Fine Arts.* Jan. 1: Water Colors by Frank Govan, Ark. Artist.

LOS ANGELES, CALIF. *Los Angeles County Museum.* Jan. 1: Architecture and Furniture by Paul Laszlo. Jan. 31: 29th Ann. Salon of Photography, Camera Pictorialists of Los Angeles. Jan. 6-Feb. 10: Pntgs. by Leland Curtis.

LOUISVILLE, KY. *Louisville Art Assoc.* Jan. 6-27: Prints by Winslow Homer (AFA).

J. B. Speed Memorial Museum. Jan. 5-Feb. 10: Russian Art from Philadelphia Museum.

LOWELL, MASS. *Whistler's Birthplace.* Feb. 31: Paintings by Joseph A. Nesmiths.

MACOMB, ILL. *Western Illinois State Teachers College.* Jan. 10-21: Finnish Textiles by Marianne Strengell Dusenbury (AFA).

MANCHESTER, N. H. *The Currier Gallery of Art.* Jan.: Hand Made Rugs designed by C. H. Smith; Oils by Sol Wilson; Oils and Gouaches by Lynn Linares.

MASSILLON, OHIO. *The Massillon Museum.* Jan.: Contemporary California Artists, Craftwork by W. Burget, 19th Century Paintings from the Permanent Collection.

MEMPHIS, TENN. *Brooks Memorial Art Gallery.* Jan. 2-28: Cleveland Watercolors; Ceramics by Esteban Soriano.

MILWAUKEE, WIS. *Layton Art Gallery.* Jan. 10: Paintings by Donna Miller.

MINNEAPOLIS, MINN. *Walker Art Center.* Jan. 9-31: Milwaukee Artists Group, paintings. Thru Jan: Ideas for Better Living.

MONTCLAIR, N. J. *Montclair Art Museum.* Jan. 27: Paintings by the Ten.

MUSKEGON, MICH. *The Hackley Art Gallery.* Jan. 6-27: Contemporary Canadian Art (AFA).

NEW LONDON, CONN. *Lyman Allyn Museum.* Jan. 2-31: Société Anonyme (Dreier Coll.), pntgs. by Morris, Gallatin & Shaw.

NEW ORLEANS, LA. *Isaac Delgado Museum of Art.* Jan. 5: New Orleans Art League. Jan. 8-31: Portrait of America (Artists for Victory).

NEW YORK, N. Y. *American-British Art Center,* 44 W. 56. Jan. 4: New drawings & Watercolors from Mexico. Also pictures for Christmas by Contemporary American & British Artists.

Argent Galleries, 42 W. 57. Jan. 2-19: Pntgs by J. Mortimer Lichtenauer; Black & Whites by R. Rose Kappel; Watercolors by Margaret Potter, Jan. 21-Feb. 2: Pntgs. by Eleanor Theodor Larocque; Sculpture by Joseph Larocque; Landscapes by William J. Potter.

Babcock Galleries, 38 E. 57. Jan. 1-19: 19th and 20th Century American Artists, Jan. 21-Feb. 9: Pntgs. by Lewis Daniel.

Mortimer Brandt Gallery, 15 E. 57. Jan. 3-26: Jerome Kamrowsky.

Brooklyn Museum. Jan. 1: Landscape. Jan. 13: Life on the Mississippi; Children in Prints. Jan. 23-Mar. 31: 5000 years of Fibers and Fabrics.

Buchholz Gallery, 33 E. 57. Jan. 2-19: David Smith. Jan. 22-Feb. 9: Graham Sutherland.

Collectors of American Art, 106 E. 57. Jan. 4-31: January Group Exhibit.

Costume Institute of the Metropolitan Museum, 18 E. 50. Jan.: Latin American Costumes.

Demotte, 39 E. 51. Jan.: Paintings by Pedro Garcia Lema.

Paul Drey Gallery, 11 E. 57. Jan.: Art through six centuries in paintings and objects.

Durlacher Bros., 11 E. 57. Jan.: Hyman Bloom.

Eggleston, Ward, 161 W. 57. Jan. 2-31: Selected Group American Contemporaries.

Grand Central Art Gal., 15 Vanderbilt Ave. Jan. 8-19: Dorothy Ochtman. Jan. 22-Feb. 2: Hobart Nichols.

Arthur H. Harlow & Co., 42 E. 57. Jan. 5-26: Paintings and watercolor by Andre Smith.

Jane Street Gallery, 35 Jane. Jan. 19: Judith Rothschild.

Kleeman Galleries, 65 E. 57. Jan. 2-31: Recent oils by Albert Urban.

Kootz Gallery, 15 E. 57. Jan. 19: Robert Motherwell. Jan. 21-Feb. 9: Byron Browne.

C. W. Kraushaar Art Galleries, 32 E. 57. Jan. 5: Memorial Exhibition, Paintings & Water Colors by Ann Brockman. Jan. 14-Feb. 2: Recent Paintings by Richard Lahey.

Julien Levy Gallery, 42 E. 57. Jan. 15: Imagery of Magic—group exhibit.

Lilienfeld, 21 E. 57. Jan. 5-23: John McGrew.

The Macbeth Gallery, 11 E. 57. Jan. 7-26: Watercolors by James Lechay.

Metropolitan Museum of Art, Fifth Avenue. Jan. 10: Prize Contest Exhib., Army Crafts. Thru Jan.: Chinese Bronzes; Angels of the Lord (at the Cloisters).

The Museum of Modern Art, 11 W. 53. Jan. 13: Chinese Collection of Painting & Sculpture. Jan. 6: Useful objects; Children's Christmas Circus. Jan. 16-Mar. 3: Creative Art by American Children. Jan. 30-May 19: Arts of the South Seas.

Museum of the City of N. Y. Jan. 7: Your New York Tomorrow, phases of the post war plan. Jan. 21: Tinsel Pin-Ups of the 19th Century.

National Academy of Design, 1083 5th Ave. Jan. 6-23: 4th Annual Exhibit of Work of Merchant Seamen of the United Nations (AFA). Jan. 3-23: 2nd Ann. Exhib. Contemp. American Drawings.

National Serigraph Society, 38 W. 57 St. Jan. 2-Feb. 2: From Coast to Coast.

Newhouse Galleries, 15 E. 57. Jan. 22-Feb. 2: Pntgs. by Jane Peterson.

Harry Shaw Newman Gallery, 150 Lex. Ave. Jan.: Flower pntgs. by M. D. L. Chatfield.

Niveau Gallery, 63 E. 57. Jan. 15: French Masters, paintings by Braque, Raoul Dufy, Matisse, Utrillo, Vlaminck, & others. Jan. 19-31: Sourian.

Passedoit, 121 E. 57. Jan. 12: Group. Jan. 14-Feb. 9: Victor Tischler, drawings and watercolors.

Perls Gal., 32 E. 58. Jan. 26: Martin Friedman.

Riverside Museum, 310 Riverside Dr. Jan. 6-7: League of Present Day Artists.

Paul Rosenberg & Co., 10 E. 57. Jan. 7-26: Recent paintings by Karl Knaths.

Jacques Seligmann & Co., Inc., 5 E. 57. Selected paintings.

Staten Island Institute of Arts and Sciences. Jan. 10: Exhibition of watercolors by Harry Demaine. Jan. 13-Feb. 13: Annual Exhibition of Photographs by the section of photography of the Staten Island Institute.

Weyhe Gallery, 794 Lex. Ave. Jan. 7-30: Sculpture & drawing by Charles Salerno.

Whitney Museum of American Art, 10 West 8th. Jan. 10: 1945 Annual of Contemporary American Painting. Jan. 15-31: Selection from Museum's Permanent Collection.

Willard Gallery, 32 E. 57. Jan. 2-19: David Smith Sculpture. Jan. 22-Feb. 9: Louis Schanker, tempera pntg.

NEWARK, N. J. *Artists of Today,* 49 New St. Jan. 12: Willard Mac Gregar. Jan. 14-25: Mildred Marlo. Jan. 28-Feb. 10: Frank Blasingame.

The Newark Museum, 49 Washington. Jan.: Changing Tastes in Painting and Sculpture, 1795-1945, Painters of Today; Contrasts in styles, Post-War Fashions, 1795-1945.

(Continued from page 40)

NORWICH, CONN. Slater Memorial Museum, Jan. 6-29: The period of George Washington shown in color prints and pntgs.

OAKLAND, CALIF. Mills College Art Gallery, Jan. 9-Feb. 8: Autograph Collection of William Cavalier; Brewer Collection of Persian and Indian Textiles; Wickenden Collection of Guatemalan Textiles.

OGDEN, UTAH. The Ogden Art Guild, Jan. 20: Watercolors and Drawings by Diego Rivera (AFA).

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Jan. 10-24: Selected Group Okla. Artists, Jan. 6-27: Paintings by Oscar B. Jacobson, Jan. 6-27: Paintings by Clyde Clark, Dwight Kirach.

OMAHA, NEB. Joslyn Memorial, Jan. 15: French Exhibition.

PARKERSBURG, W. VA. Fine Arts Center, Jan. 2-2: Children's Show, Ceramics & Paintings, Jan. 15-26: Modern Architecture, Jan. 10-31: Designs in Modern Furniture; Drawings by Paul Cédmus.

PASADENA, CALIF. Pasadena Art Institute, Jan. 20: Design in Production by the Pasadena Playhouse Assn., Jan. 4-20: Basil Orloff—oils.

PHILADELPHIA, PA. American Swedish Historical Mus., Jan. 20-Feb. 10: Sweden, a Workshop of Democracy. A photography exhibition by K. W. Gullers.

Artists Gallery, Philip Ragan Assoc. Jan. 2-30: Paintings and Drawings, U. S. and China by Ike Newport.

Pennsylvania Academy of the Fine Arts. Jan. 19-Feb. 24: Annual Oil and Sculpture Exhibit.

Philadelphia Art Alliance. Jan. 13: Engravings by F. L. Griggs. Jan. 18: Industrial Design by Gustav Jensen. Jan. 20: Illustrations by Gustaf Tenggren; Oils and water colors by Samuel Brown; Mystery in Paint, Jan. 4-27: Costume Jewelry Exhibition, Jan. 15-Feb. 17: Drawing exhibitions, Jan. 22-Feb. 17: Cret Memorial, Jan. 21-Feb. 17: Morris Graves exhibition.

PITTSBURGH, PA. Carnegie Institute, Jan. 27: The Encyclopaedia Britannica Collection of Contemporary American Painting, Jan. 6-Feb. 20: Lithographs by Honore Daumier.

University of Pittsburgh, Jan. 6-27: Definitions (AFA).

PORTLAND, ORE. Portland Art Museum, Jan. 15: Paintings of Army Medicine, Abbott Laboratories.

PROVIDENCE, R. I. Rhode Island School of Design, Jan. 8-28: Pottery by Edwin & Mary Scheier; The Negro Artist comes of age (AFA), Jan. 2: 3rd Annual Exhibition by R. I. Fed. of Camera Clubs.

Providence Art Club, 11 Thomas St. Jan. 2-13: Frederic Whitaker, Jan. 15-27: Mrs. Mary Stafford Frazier and Miss Hope Smith, Jan. 29-Feb. 10: Ralph C. Scott.

RICHMOND, VA. Virginia Museum of Fine Arts, Jan. 11: Accessions—Additions to Museum's collections during war years, Jan. 18-Feb. 13: 19th Century Virginia Genre Painting.

ROCHESTER, N. Y. Memorial Art Gallery, Jan. 4-27: Midtown Group, Japanese-American Painting, Jan. 17: Variety in Abstraction.

Rochester Pub. Library, Jan. 6-23: MAGAZINE OF ART selection of Children's books (AFA).

ROCKFORD, ILL. Burpee Art Gallery, Jan. 6: All water color show by artist members; Young Artists Jury Show.

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Jan. 2: Pntgs. Ferdinand Burgdorf; Abstractions—Sgt. Garland T. Rhodes; Old Master Paintings and Drawings.

PAUL, MINN. St. Paul Gallery & School of Art, Jan. 5: Are Clothes Modern?

SAN ANTONIO, TEXAS. Witte Memorial Museum, Jan. 8: Oils, watercolors and lithographs by Alice Naylor, Early San Antonio Painters.

SAN DIEGO, CALIF. Fine Arts Gallery, Jan.: Maynard Dixon, a retrospective exhb. of pntgs. and graphics; Important Art acquisitions of 1945.

SAN FRANCISCO, CALIF. Calif. Palace of the Legion of Honor, Jan. 2: Ecclesiastical Sculpture, Religious Folk Art of the Southwest, Photographs by George Barrows.

H. de Young Memorial Museum, Jan. 15: Mural Paintings from the Caves of India, by Sarkis Kathadourian (AFA), Jan.: The American Century—Portraits of Famous Americans by Enit Kaufmann; 100 Paintings and Drawings by Assoc. of American Artists, Jan. 27-Feb. 23: Activities of the Medical Dept.—U. S. Army.

EATTLE, WASH. Seattle Art Museum, Jan. 6: Prints by Thomas Handforth; Paintings by de Hirsch Margules; Paintings by Charles Clifford Wright; Watercolors by Edmond J. Fitzgerald; Work by Creative Art School of Music & Art Foundation; Reproductions of religious paintings, Jan. 10-Feb. 3: The American Century; Oils by Franz Rederer; Paintings by Bernard Geiser; Swedish photographs of Architecture, Design, etc.

Henry Gallery, Univ. of Washington, Jan. 8: Watercolors & Drawings by Six Cuban Painters.

SPRINGFIELD, ILL. Illinois State Museum, Jan. 1: Early American Goblets from the Dr. Robert G. Buzard Col. Jan. 22: Netherlands East Indies Exh. from Netherlands Information Bureau, Jan. 28: African Negro Sculpture, Jan.: The Good Old Days, artist, Edward A. Wilson; Birds of the So. Pacific, by Richard Grossenheider.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Museum, Jan. 23: Springfield International Salon of Photography, Jan. 27: Paintings by Dorothy Cogswell.

Springfield Museum of Fine Arts, Jan. 15-Feb. 15: College Student Art Comp. & Exh. Jan.: Photos of the Conn. Valley.

WARTHMORE, PA. Swarthmore College Cloisters Gallery, Contemporary American Watercolors.

AMPA, FLA. Tampa Art Institute, Jan. 15: Louise Smith Everton, watercolors & oils, Jan. 26: Phillip Sawyer, oil paintings.

OPEKA, KANS. Mulvane Museum of Art, Jan. 27: Exhibition of the Prairie Water Color Assoc.

ULSA, OKLA. Philbrook Art Center, Jan. 2: War-Time French Painting; Tulsa Artists Guild.

NIVERSITY, ALA. University of Ala. Art Gallery, Jan. 1: Poster Art in wartime Britain, Jan.: University of Cincinnati Student Exhibition.

TICA, N. Y. Munson-Williams-Proctor Institute, Jan. 6-27: A History of American Watercolor Painting (AFA).

WASHINGTON, D. C. Corcoran Gallery of Art, Jan. 30: 4th Annual Exh. of the Artists Guild of Washington.

oward University, Jan. 10-31: 50 Artists and Walkowitz (AFA).

mithsonian Institution, Jan. 6: Pennsylvania Society Miniature Painters; Etchings and drypoints by Charles W.

Dahlgreen, Jan. 27: Portraits by Alfred Jonniaux of San Francisco.

WELLESLEY, MASS. Wellesley College Art Museum, Jan.: Oil in Watercolor (AFA).

WEST PALM BEACH, FLA. Norton Gallery & School of Art, Jan. 13: Watercolors & Drawings by Diego Rivera (AFA); Watercolors by Eliot O'Hara.

WICHITA, KAN. Wichita Art Assn. Galleries, Jan. 2: Oils, Religious Art, Illustrated Books & Manuscripts.

WILLIAMSTOWN, MASS. Lawrence Art Museum, Jan. 24: Faces and Figures.

WILMINGTON, DEL. Delaware Art Center, Jan. 27: N. C. Wyeth Memorial Exhibition.

WORCESTER, MASS. Worcester Art Museum, Jan. 2: Contemporary American Prints, Jan. 13: Paintings by Ralph Earl, Jan. 25: Lithographs by Daumier.

YONKERS, N. Y. Hudson River Museum, Jan. 10: Exh. of old-time toys and playthings, Jan. 15-Feb. 15: Exh. of war materials mfg. in Yonkers.

YOUNGSTOWN, OHIO. The Butler Art Institute, Jan. 27: Eleventh Annual New Year Show.

ZANESVILLE, OHIO. Art Institute of Zanesville, Jan. 29: Pictures for Children, Jan.: Drawings by Marsden Hartley; Ancient Potteries, Jan. 6-Feb. 5: Early Ohio Homes—Watercolors by Ralph S. Fanning.



Museum of Northern Arizona, Flagstaff.

WHERE TO SHOW

STATE EXHIB. OF ARKANSAS ARTISTS. Feb. 1-23. Hendrix College, Conway, Ark. Open to residents and former residents of Arkansas. Oils, watercolors, sculpture, graphic arts. Jury. Prizes. Entries due Jan. 15.

DECORATIVE ARTS—CERAMICS. Wichita Art Assoc. Galleries, May 4-31, 1946. Open to all craftsmen artists: silversmithing and jewelry, weaving, ceramics. Entry fee \$2. Jury. Prizes. Entry cards and work due April 20th. For entry blanks write Wichita Art Assoc., 401 North Belmont Avenue, Wichita 8, Kansas.

CALIFORNIA PALACE OF THE LEGION OF HONOR. 1ST SPRING ANNUAL EXHIB. April 3-30, 1946. Open. Oil and tempera. Jury. 1st prize: \$1000. Entry blanks due March 1, 1946. Write California Palace of the Legion of Honor, Lincoln Park, San Francisco 21, Calif.

OHIO VALLEY OIL AND WATERCOLOR SHOW. Edwin Watts Chubb Gallery, Ohio University, March 1-21, 1946. For residents of Ohio, Ind., Ill., W. Va., Pa., and Kentucky. Oil and watercolor. Jury. Prizes. Entry cards due February 15, 1946; write Dean Earl C. Seigfried, College of Fine Arts, Athens, Ohio.

NATIONAL ACADEMY OF DESIGN, 120th ANN. EXHIB. OF GRAPHIC ART. Mar. 13-Apr. 1, 1946. Jury. All print media. Prizes. Entry cards due Feb. 8, 1946. For information write John Taylor Arms, Exhib. Chairman, Natl. Acad. of Design, 1083 Fifth Avenue, N. Y. 23.

IRENE LEACHE MEMORIAL ART ANNUAL FOR VIRGINIA ARTISTS. Norfolk Museum of Arts and Science, Feb. 1946. For information write Norfolk Museum, Lee Park, Norfolk, Va.

ARTISTS AND CRAFTSMEN OF WORCESTER COUNTY. Worcester Art Museum, Feb. 14-Mar. 17, 1946. Eligible: recent work by residents or former residents of Worcester County, Mass. Fine arts and crafts sections. Juries. Works may be sold from exhb. Entry cards due Jan. 12. Write Registrar, Worcester Art Museum, Worcester 2, Mass.

8TH ANNUAL WEST VIRGINIA REGIONAL SHOW. Parkersburg Fine Arts Center. Open to residents and former residents of W. Va., Ohio, Pa., Va., Ky., and D. C. Oil and Watercolor. Jury. Prizes. Entry cards and work due March 25th, 1946. For information write the Parkersburg Fine Arts Center, 317 9th Street, Parkersburg, W. Va.

NORTHWEST PRINTMAKERS. 18th Annual International Exh. of prints. Seattle Art Museum. All artists. All print media (no photos). Fee: \$1. Jury. Purchase prizes. Entry cards due Feb. 11. For information write Eleanor Honnigfort, Secretary, 713-16th Street, Seattle 22, Wash.

14TH ANNUAL EXHIB. CUMBERLAND VALLEY ARTISTS. Washington County Museum, Jan. 27-Feb. 24, 1946. Residents of Cumberland Valley. Oil, sculpture, watercolor, pastel, drawing, graphic art. Entry forms due Jan. 1. Work due before Jan. 14. Jury. Prizes. For information write Dr. John Richard Craft, director, Washington County Museum of Fine Arts, Hagerstown, Md.

5TH BIENNIAL EXHIB. OF CONTEMPORARY AMERICAN PAINTINGS. Virginia Museum of Fine Arts, March 30, 1946. Living American artists. Jury. Purchase prizes. Entry cards due Feb. 16. For entry cards and information write Thomas C. Colt, Jr., director, Virginia Museum of Fine Arts, Richmond 20, Va.

DIRECTORY OF NATIONAL AND REGIONAL OPEN EXHIBITIONS

The following is a list of open exhibitions for Winter, 1945-6. It is arranged alphabetically according to states, and cities under state. The asterisk (*) indicates that the exhibition is national in scope. Other exhibitions are limited to artists living in the region or state. No attempt has been made to list exhibitions which are local, or held by organizations of members only, unless membership is open.

CALIFORNIA

* **OAKLAND ART GALLERY.** Municipal Auditorium. Annuals: oil, March; sculpture, May; watercolor, pastel, drawing, and print, October: all artists.

* **CALIFORNIA WATERCOLOR SOCIETY,** 734 18th Street, Los Angeles, Annual: watercolor, Autumn or Winter: all artists.

* **SAN FRANCISCO ART ASSOCIATION,** 800 Chestnut Street. Annuals: oil, tempera on panel, sculpture, Autumn; watercolor, pastel. (Spring; drawing, print, Winter; all artists.)

SANTA CRUZ ART LEAGUE. Pilkington and E. Cliff Drive. Annual: oil, watercolor, pastel, January; open to artists in state at time.

CONNECTICUT

* **CONNECTICUT ACADEMY OF FINE ARTS, HARTFORD.** Annual: oil, sculpture, black and white, March; all artists.

* **NEW HAVEN PAINT & CLAY CLUB.** Annual: oil, watercolor, sculpture, pastel, black and white, March; all artists.

DISTRICT OF COLUMBIA

THE ARTISTS' GUILD OF WASHINGTON. Annual: oil, watercolor, pastel, drawing, prints, sculpture, January; members.

* **WASHINGTON SOCIETY OF MINIATURE PAINTERS, SCULPTORS, AND GRAVERS.** Annual: all media, Winter; American artists.

* **WASHINGTON WATER COLOR CLUB.** Annual: watercolor, pastel, drawing (black and white), prints, Winter; American artists.

SOCIETY OF WASHINGTON ARTISTS. Annual: oil, sculpture, Spring, artists of District of Columbia, Virginia, Maryland.

THE LANDSCAPE CLUB OF WASHINGTON. Annual: oil, watercolor, drawing, prints, Spring; members.

GEORGIA

* **ATLANTA UNIVERSITY.** Annual: paintings, sculpture, prints by Negro artists, Winter; all artists.

INDIANA

HOOSIER SALON PATRONS ASSOCIATION. 609 State Life Bldg., Indianapolis 4. Annual: all media, January; open to artists born, educated, residing or formerly residing in Indiana.

KANSAS

* **WICHITA ART ASSOCIATION ART SCHOOL.** 405 N. Belmont Ave. Annuals: Prints, January; decorative arts and crafts (silversmithing-weaving-ceramics). May; All artists.

MAINE

* **PORTLAND SOCIETY OF ART.** Annual: oil, watercolor, pastel, March; residents of United States.

MARYLAND

BALTIMORE MUSEUM OF ART. Charles St. at 31st, Wyman Park. Annual: all media, February; open to artists born or residing in Maryland.

WASHINGTON COUNTY MUSEUM OF FINE ARTS, City Park, Hagerstown. Annual: all media, February; Cumberland Valley artists.

NEW JERSEY

NEW JERSEY WATERCOLOR AND SCULPTURE SOCIETY, South Orange. Annual: watercolor, pastel, sculpture, February; artists born or residing in New Jersey.

PAINTERS & SCULPTORS SOCIETY EXHIBITION. Jersey City. Annual: all media, Spring; all artists.

NEW YORK

* **AMERICAN WATERCOLOR SOCIETY,** 1083 Fifth Ave., New York City. Annual: watercolor, pastel, February; all artists.

UNITED SEAMEN'S SERVICE, INC., New York City. Annual: oil, watercolor, drawing, all year; Merchant seamen.

OHIO

BUTLER ART INSTITUTE, Youngstown. Annual: oil, watercolor, January; residents and former residents of Ohio, Pennsylvania, Virginia, West Virginia, Indiana.

PENNSYLVANIA

* **PRINT CLUB,** 1614 Latimer St. (3), Philadelphia. Annual: lithography, January; woodcut, & wood engraving, February; etching & engraving, April; all artists.

TEXAS

TEXAS GENERAL EXHIBITION, Dallas. (Joint sponsorship Dallas Museum of Fine Arts, Witte Memorial Museum, Museum of Fine Arts of Houston.) Annual: all media, Winter; Texas artists.

DALLAS PRINT SOCIETY. Dallas Museum of Fine Arts, Fair Park (10). Annual: prints, Winter; Texas artists.

WISCONSIN

MILWAUKEE ART INSTITUTE. Annual: oil, tempera, water color, pastel, drawing, sculpture, Spring; legal residents of Wisconsin.



CRUCIFIXION

Milton Avery

MODERN RELIGIOUS PAINTINGS

Jan. 8th—Feb. 2nd

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